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EDITORIAL

THE fourth year of construction industry recovery closed in the middle of a moderate recession, but with a definite gain over the preceding year, according to Thomas S. Holden, vice president in charge of Statistics & Research of F. W. Dodge Corporation. Recovery gains over 1936 were approximately as follows: an increase of 15% in dollar volume of residential building; a dollar increase of 21% in non-residential building; an increase of 40% in public utilities construction; and a decrease of 20% in public works construction.

From the point of view of ownership and financing, the program of the year 1937 showed a 34% increase over 1936 in dollar volume of private building and engineering work, partially offset by a 15% decline in public work of all kinds, resulting in a general construction volume increase of about 10%. The final 1937 total for construction contracts awarded in the 37 eastern states will be $2,900,000,000 or a little over, compared with $2,675,000,000 in 1936. Each month of 1937 through August gained over the corresponding month of 1936. Declines after August were very moderate: September contracts dropped 12% below the preceding September; October contracts were 11% under the preceding October; November contracts were 5% under November 1936; figures for December 1937 indicate a contract volume equal to or slightly greater than the December 1936 volume.

The recession in construction has not, up to the present time, shown any indications of a depression of major character. It has brought, however, a realization of the fact that rosy expectations of a rapidly rising speculative boom in the real estate and residential building had no foundation, and of the equally pertinent fact that the great potential market for residential building is in low-priced housing. The home-building industry, to realize fully its potential market, must gradually and progressively solve its major problem of cutting the cost of the finished product.

While pending housing legislation promises further progress in reducing the cost of financing new housing, the construction industry looks more hopefully to those economic and political factors that will stimulate general business confidence to produce an early revival of the interrupted recovery. Resumption of expansion programs of electric utilities and industrial corporations would not only produce construction of those specialized classes, but also spread purchasing power for new homes.

The duration of the current minor recession is problematical, and the new year promises to be one of stabilization of recovery rather than one of large volume increases. Chances are good for a quite moderate increase in residential building during the next twelve months, probably accompanied by moderate declines in non-residential building and public works; advancement of the expansion program of the utilities is an open question at the moment. As the year opens the prospect seems to be for a total 1938 construction equal to a slightly less total than that of the year 1937.

MASS TRANSPORTATION

TRAFFIC experts tell us that it is all wet to assume that the automobile is now in a position to perform the function of mass transportation. Their arguments are clear and logical, also irrefutable. First, approximately two-thirds of the people do not own automobiles. Second, the cost of operating a Ford, including depreciation, is approximately ten cents per mile, which is way beyond the financial budget of the great majority of people.

About thirty per cent of the population of a great metropolitan district go into the central part of the major cities daily. To handle these economically and efficiently is the business of mass transportation and we are told that we can no longer afford to be deluded by the theory that the automobile can handle the job. Subways and elevateds and other forms of rapid mass transportation are looming over the horizon for our great cities.

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UNIT TILES

MOST architects agree that manufacturers yet have to develop some sort of facing for large buildings that is superior to terra cotta. This being true, there is little left for the manufacturer to do other than to improve the method of using terra cotta facing tile, which has been done.

In the past it has been the universal practice to wire the tile to the structural frame. This has been more or less expensive and not so easy as it looks. Now comes what the tile people call the unit tile system. In this method, they merely stick the tile to the surface of the structure by means of cement mortar. The tiles are lined with pegs and pins so that a perfect flush and true surface is secured. The cost of the material is reduced in that the unit tile contains less materials and the cost of construction is at the same time greatly reduced over the method in former days. This is unquestionably a true form of advancement and one that is welcomed by those architects who are sufficiently fortunate to have large buildings to do.

WHY A BAR?

DURING the days of prohibition, there was a good and sufficient reason for building bars in residences. The faint odor of chloride of lime is not a fitting accompaniment to a Martini cocktail and the bar in a residence was the logical outcome of the great American determination to drink legally or otherwise.

But now that there is no law prohibiting one from stepping into a cocktail bar or from drinking a stein of beer right in the face and eyes of a nearby policeman, it seems to be about time for the return to the good old courteous custom of serving cocktails on a tray in the drawing room, and it is pleasing to find less and less cocktail bars planned in the better residences that are being built today.



Courtesy of California Highways and Public Works

ANNOUNCEMENTS

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

WINTER SPORTS CALENDAR in California includes: At Big Pines Recreation Camp, January 15-16, Ski Club Tournament; January 22-23, Sixth Annual Big Pines Snow Pageant; January 29-30, 12th Annual Snow Sports Carnival. At Curry's Camp Baldy, January 8-9 and 16-17, Snowshoe Marathons; January 23-24, general sports. At Lake Arrowhead, January 8-9 Lake Arrowhead Ski Club meet; January 15, ladies' slalom races, novice and expert; January 16, skiing meet; January 29-30, downhill and slalom races, auspices Ski Club. Lassen National Park, January 16, Ridge Lakes Ski Tour; January 23, Mt. Lassen S. C. Tournament, all events. At Mt. Shasta, January 22-23, Invitational Ski Tournament. At Yosemite, January 14-15-16, Ice Skating Carnival, St. Moritz Figure Skating Club, assisted by Yosemite Winter Club and Oakland Figure Skating Club, assisted by Yosemite Winter Club, present "Mexican Nights". January 22, Ice Hockey; January 29, Costume Skating Carnival; January 30, Winter Club Ski tests.

BUILDING MATERIAL EXHIBIT, Fifth Street at Figueroa, Los Angeles, is showing Pittsburgh Plate Glass Company's "Pittco-Caravan", January 12-13-14-15.

LOS ANGELES BOWLING ASSOCIATION announces a tournament at the Studio Bowling Academy, opening January 29.

PASADENA FORUM, presents nationally known lecturers, at the Civic Auditorium, Pasadena, under the direction of an advisory committee. January 10, Philip Guedalla looks "Fifty Years Back—Fifty Years Forward." January 21, Sinclair Lewis follows his book, "It Can't Happen Here," with a talk, "It Has Happened Here."

THE TOWN FORUM HALL SERIES consists of twenty events, presented on Tuesday mornings at the Curran Theater, San Francisco, with a list of attractions which includes authors, poets, travellers, diplomats, philosophers, dramatists and actors.

UNITED STATES CONSTITUTION anniversary exhibit has been moved from the rotunda of the City Hall, Los Angeles, to a permanent niche in the Central Public Library. The exhibit consists of replicas of the Constitution and the Declaration of Independence, picture reproductions of the signers of both and replicas of the ten flags which have been flown in America since it was discovered.

DONNER LAKE, 1846-1938

THIS beckoning road, U. S. Highway 40, seems today almost like the mirage which must have been seen by the starved, frozen, despairing members of the historic Donner party who during the winter of 1846-47 underwent a tragedy that accented the hardships of pioneers of the West.

A traveler today cannot appreciate the road signs which show the route and tell the exact miles to the next settlement until he learns that by the shadow of one of those signs men and women froze to death, perplexed about which way to turn to make their way out of Nature's trap of snow and ice.

On an April morning of 1846, excited with the California-Oregon fever, a company of emigrants set out from Springfield, Illinois, captained by an unseen leader, a guiding devil of misfortune.

With no road maps, no road signs, the only knowledge on which to trek forward was the word of previous emigrants. Upon the wisdom of that hinged life or death through the Western wilderness. The counsel received by the Donner party was not wise, nor were they wise enough or strong enough to win when Nature, moving impersonally on with her seasons, closed a savage winter about a lost battalion.

Tragically advised, the Donner party left the old emigrant trail to take a shorter route. Pushing confusedly through mountain wilderness, a series of fatal delays started and the southern end of Salt Lake, a twelve day journey, was reached after thirty days.

An inventory of the food supply showed that it could not hold out until California was reached, but the party went on, almost as hopelessly as Tennyson's Light Brigade. After traveling across a desert of alkali and sand, the cattle's food was gone and the water casks empty. By September the party reached the old emigrant trail, after the erroneous detour. Indians now raided the cattle, the company was becoming exhausted and destitute.

On the Truckee river, by modern Reno, the emigrants stopped, confronted with the approach of winter. However, pushing on, they reached what is now called Donner Lake, where, caught by a snow storm they were forced to pitch camp and pitch a desperate battle for existence. They took refuge in makeshift log cabins and cattle which could have been used for food were lost or buried under the snow. The despairing emigrants ate field mice and chewed bark and twigs to assuage their hunger.

Finally, on a gambling chance, fifteen of the party set out over the snow-covered mountains. Known afterwards as "The Forlorn Hope," this valiant little expedition, with scant supplies started across the Sierra. A few survivors reached the settlements of Sacramento a month later.

The same contrary fate now blocked the rescuers by rain and snow. Two relief expeditions reached Donner Lake under terrific hardships. The second expedition found only one survivor of the Donner party.

Motorists may know, therefore, today that this great highway along Donner Lake cost more than may be measured. It was paid for long ago, as were our other Western highways, by pioneer emigrants who bid high and recklessly out of their wealth of courage.

Winter vacationers now find at Donner Lake the ice and snow sports of Tahoe and Truckee. Nearby are the tracks of the Southern Pacific, and of some bears, deer, and snowshoe hikers.

COMMUNITY FORUM, held in Science Hall, Mills College, the first and third Mondays of the month, presents topics of general interest, discussed by well informed citizens and visitors.

LECTURE SERIES at Claremont Colleges are held at Bridges Auditorium and include public affairs, world travel and exploration. The speaker of the month is Sinclair Lewis, heard January 24 explaining "Main Street Revisited."

PACIFIC SOUTHWEST ACADEMY lecture course is given in Pasadena under the auspices of the public library, covers subjects of interest in civics and economics, and is free to the public. January 6, Prof. T. R. Adams, Occidental College, takes as his subject, "Democracy, Education and Leadership."

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, brings a series of illustrated lectures by well known explorers and travellers to the Civic Auditorium, Pasadena, and to the Shrine Auditorium, Los Angeles. On January 4, at Pasadena, Amos Burg tells of "Voyaging Fuegian Waters to Cape Horn."

ALINE BARRETT GREENWOOD continues her entertaining reviews on current topics, outlines new books and plays of the moment, and gives zest to each subject she touches. Miss Greenwood is heard at the Shakespeare Club House, Pasadena, the third Wednesdays at 11 A.M. The current date is January 19. The San Francisco series continues at the Italian Room, Hotel St. Francis, on the second Monday of each month. Miss Greenwood is heard at Casa de Manana Hotel, La Jolla, January 22; and in San Diego at the Egyptian Theater, January 24.

EDANA RUHM presents her series of lectures, "Events of the Hour," outlining the political situation, sketching new books and plays, the second Thursday of each month at Hotel Huntington, Pasadena. Mrs. Ruhm gives a similar course at Villa Riviera, Long Beach, on Wednesday mornings.

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MODERN FORUM, Herman Lissauer, director, favors no economic or political philosophy but presents speakers of independent mind. This series is offered at the Philharmonic Auditorium, Los Angeles, and the speakers of the month are Sinclair Lewis, January 20, who is heard at the Shrine Auditorium, discussing "Propaganda and Poppycock," and Upton Close, January 31, at the Philharmonic Auditorium, with the subject, "The Clash of Empire in the Far East."

WOMEN'S ATHLETIC CLUB, Los Angeles, has instituted monthly luncheon programs, featuring a series of lectures by Mrs. Marguerite Harrison. Listed as "the passing parade" the talks include comments on current news, mention of leading personalities of the world.

THE NAVY BALL is held January 15, at the Blue Ballroom of the Biltmore Hotel, and assumes special interest this year as it is Admiral Hepburn's last year as Commander-in-chief. He is being transferred February 1 to command the Twelfth Naval District, and will be stationed in San Francisco.

HOTEL DEL CORONADO announces the celebration of the Golden Jubilee, the fiftieth anniversary of the founding of the hotel, 1888-1938, which is marked by special events each month of the year. January first, the Circus Room, designed by Donald McMurray, architect, was opened.

IN SAN DIEGO COUNTY the Cuyamaca Rancho State Park, east of San Diego and south of Julian, has been made an all-year playground through the construction of snow shelters and facilities for winter sports. This state park covers 21,000 acres and has an average elevation of 4500 feet. If and when the snow falls skiing and tobogganing may be enjoyed.

LOS ANGELES OPEN GOLF TOURNAMENT is held at Griffith Park, January 7 to 10, as scheduled, under the sponsorship of the Los Angeles Times. This assures the winter schedule for the other tournaments at Pasadena, Del Mar, Oakland, Sacramento and San Francisco.

CALIFORNIA INSTITUTE OF TECHNOLOGY has four new laboratories under construction, with one, the Crellin Laboratory of Chemistry, to be completed, January 3.

LOS ANGELES TURF CLUB has opened a season of 56 days of racing, with full programs daily, except Sunday and Monday, until March 12. The special events in January are:

Jan. 1, The New Year Handicap	$5,000.00
Jan. 8, Santa Maria Stakes	5,000.00
Jan. 15, San Felipe Handicap	5,000.00
Jan. 22, Santa Susana Stakes	5,000.00
Jan. 29, San Pasqual Handicap	5,000.00

Two outstanding events are the Santa Anita Derby, February 22, $50,000.00, and the Santa Anita Handicap, March 5 $100,000.00.

DEDICATION of the mosaic on the facade of the Long Beach Auditorium is held January 29-30. Jack Horner is the master of ceremonies, with a group of Federal, State and municipal authorities in attendance.

SANTA MARIA, always a flowery kingdom, has a new and novel garden club, one organized and conducted solely by and for men. Frank J. McCoy, owner-manager of the Santa Maria Inn, is the founder and enthusiastic head. Mr. McCoy's success with flowers is an internationally known fact, as all visitors to the Inn concede.

KINNELOA POTTERY, the work of Ernest A. Batchelder of Pasadena, was given the first public exhibition in December at La Casita del Arroyo, where each individual piece proved him an authority on color and design. Each piece is graceful in design and the color is unusually rich. The pottery may be found at Gump's in San Francisco and at The Halfway House in Pasadena.

SANTA FE RAILWAY announces a special train, operated each Sunday, beginning January 2, Los Angeles to San Ysidro, to accomodate passengers visiting the race track at Agua Caliente. The Special leaves Los Angeles at 9:10 A.M., reaches San Diego at 12:15 P.M. and San Ysidro at 1:05 P.M. On the return trip the train leaves San Ysidro 30 minutes after the last race.

A NATIONAL COMPETITION is announced by the American Institute of Steel Construction for an improved design for elevated vehicular highways that will better conform to the architectural requirements of city streets. The design competition is open to all architects, engineers and others interested throughout the United States. A cash prize of $5000 will be paid for the best design. A second prize of $2000, and third of $1000 encourages competition. The contest closes March 31, 1938.

CALIFORNIA INSTITUTE OF TECHNOLOGY, Pasadena, continues the series of popular demonstration lectures on Friday evenings, and which are open to the public.

FILM SOCIETY, 1202 Taft Building, Hollywood, provides "motion pictures for a Selective Audience" at the Filmarte Theater, Hollywood. The winter series includes "The Sea Hawk" with Milton Sills, January 11, An evening of Marie Dressler, featuring "Anna Christie," January 25. An evening of Lon Chaney, February 8.

EBELL CLUB announces the first program after the holidays is an illustrated lecture given by Worthington Holliday, January 3. During 1938 the assembly dinners will be held on the second Thursdays, and John McCormack, beloved tenor, is the chief speaker at the president's dinner, January 5.

COMMUNITY FORUM, held in Science Hall, Mills College, meets the first and third Mondays of each month and is open to the public.

AMERICAN INSTITUTE OF CINEMATOGRAPHY, 3551 University Avenue, Los Angeles, is holding the third annual Cinema Progress Forum. The subject featured January 14 is "The Artists of the Pictorial Glamour" presented by leading art directors, costume designers, artists of camera and lights. Forums are held at Room 159, Science Building, University Avenue and 37th Street. Dinner at Student Union precedes the meeting.

A COMPLETELY EQUIPPED BUILDING for scientific research in zoology, botany and related fields has been made to the University of Southern California by Capt. Allan Hancock, who has just left on his seventh expedition to southern seas.

WINTER SPORTS CARNIVAL is held at the Memorial Auditorium, Sacramento, January 8. A pageant and floor show marks the event

MUSIC

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, presents an eighteen weeks' season at the Memorial Opera House consisting of pairs of Friday afternoon and Saturday night (repeat) concerts. Guest soloists are heard at all concerts. January 7-8, Jascha Heifetz, violinist, is the guest artist; January 21-22, Rose Bampton, soprano, is heard.

PHILHARMONIC ORCHESTRA, Los Angeles, under the direction of Otto Klemperer, presents two pairs of Thursday-Friday events in January and launches the Brahms cycle. The first new year symphony concerts, January 6-7, present the Kolisch String Quartet as a feature with the orchestra. Jascha Heifetz, world renowned violinist, is soloist for the first two Brahms concerts, January 14-15.

SINFONIETTA ORCHESTRA, Giulio Minetti, conductor, continues the sixth season of concerts at the Community Playhouse, San Francisco, forming an exquisite part of the winter music season. The current concert is given on Tuesday evening, January 18.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, now in the thirty-second season, are given on Sunday evenings at the Playhouse, Pasadena. The concert is presented by the Boris Morros String Quartet, headed by John Pennington, former first violin of the "London Strings," January 9.

CLAREMONT COLLEGE ARTIST COURSE is presented in Bridges Auditorium and commemorates the fiftieth anniversary of Pomona College. Jose Iturbi, famous pianist and conductor, gives a recital, January 4.

GUEST ENSEMBLE SERIES, presented by Carolyn E. Ware, at the Community Playhouse, San Francisco, brings the Pasquier String Trio, February 8.

HOMER SIMMONS, an outstanding pianist, gives a piano recital at the Town House, Los Angeles, January 9.

CALIFORNIA INSTITUTE OF TECHNOLOGY at Pasadena is presenting a three year course in the history of music by Gilles Guilbert, musician of the Salzburg Mozarteum and Paris Schola Cantorum. The course is divided into two sections, one general, the other technical.

BROWNING SEMINAR, lead by Dr. Bertha Lovewell Dickinson, meets Thursday mornings at the Public Library, Pasadena. The general subject for the year's study is "Browning's Philosophy of Art," especially emphasizing music.

PETER CONLEY presents his winter series of events in San Francisco at the Memorial Opera House and the Veterans' Auditorium, these include a regular Artists Series of five major events, a Sunday afternoon series of five concerts, and a vocal series. Salzburg Opera Guild opens an engagement at the Opera House, January 13, with Mozart's "Cosi Fan Tutte."

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OCCIDENTIAL COLLEGE'S chapter of Sigma Alpha Iota, national music fraternity for women, continues the series of concerts for the benefit of a scholarship fund in applied music. Zlatko Balokovic, Jugo-Slav violinist, is presented January 24.

BEHYMER CONCERT CALENDAR at the Philharmonic Auditorium, Los Angeles, is unusually attractive for this month.
Jan. 2, Jose Iturbi, Sunday matinee, 3 p.m.
Jan. 4, 5, 7, 8, Salzburg Opera Co. Saturday matinee.
Jan. 21-26, Ballet Russe, Saturday matinee.
Jan. 27, Bartlett and Robertson.
Feb. 2, Nelson Eddy.

PAUL POSZ, concert manager, presents the Chinese play, "Lady Precious Stream," at the Memorial Opera House, San Francisco, opening January 3.

MERLE ARMITAGE announces the presentation of George Gershwin's "Porgy and Bess" at the Philharmonic Auditorium, Los Angeles, February 4 to 12, except Sunday, February 6, matinees on Wednesday and Saturday.

FEDERAL MUSIC, WPA, Dr. Nikolai Sokoloff, National Director, Harle Jervis, State Director, and Gastone Usigli, L. A. County Director, announces events for January at the Belasco Theater, Los Angeles: January 1 to 3, "H. M. S. Pinafore"; January 4, Pasadena Symphony Orchestra; January 7, 8, 11, 13, 14, 15, "The Gay Grenadiers"; January 18, Modern Swing Concert; January 12, Los Angeles Symphony Orchestra, Volya Cossack, guest artist; January 19, Los Angeles Symphony Orchestra and mixed colored chorus, and January 30, the Los Angeles Symphony Orchestra presents Verdi's Requiem.

UNIVERSITY OF REDLANDS presents Nelson Eddy, baritone, January 12, in the winter concert series.

RIVERSIDE OPERA ASSOCIATION presents the sixth season of opera under the direction of Marcella Craft, American soprano, in the auditorium of the Riverside Junior College. The opera of the month is "Rigoletto," January 20, 22 and 24.

CHARLOTTE BOERNER, with the Municipal Chorus and the San Francisco Symphony Orchestra, Pierre Monteux, conducting, is heard in concert, at the Auditorium, San Francisco, January 12.

CIVIC ORCHESTRA, Pasadena, under the direction of Dr. Richard Lert, presents the current concert, January 22, at the Civic Auditorium.

NANCIE MONTEUX, danseuse, is presented in recital, January 12, at the Wilshire-Ebell Theater, Los Angeles. Miss Monteux is the daughter of Conductor Pierre Monteux and Mrs. Monteux of Paris. She is assisted in the dance recital by the Morgan Trio: Marguerite Morgan, pianist; Virginia Morgan, harpist, and Francis Morgan, violinist.

THE BALLET RUSSE, with Leonide Massine as maitre de ballet, gives six performances at the Philharmonic Auditorium, Los Angeles, January 21 to 26. The repertoire includes the new ballet "Francesco da Rimini," based on Tschaikowsky's music with choreography by David Lidhine and settings by Oliver Messel; the "Coq d'Or" based on Rimsky-Korsakoff's opera of the same name, and staged by Michael Fokine, and the ballet "Jeux d'Enfant" (Games of Children), which is surrealist ballet with settings by the modern French painter, Miro, and choreography by Leonide Massine.

NELSON EDDY, baritone is heard in recital at the Opera House, San Francisco, February 9.

MARGARET MATZENAUER, contralto, appears in recital, January 6, at the Golden Gate College, San Francisco, presented by Ross McKee.

WOODWIND ENSEMBLE opens the winter season, January 4, at the Century Club, San Francisco.

ANTON VANNA RAZLOG, the Jugoslavian tenor, is heard at the Curran Theater, San Francisco, January 30.

FEDERAL MUSIC PROJECT presents excerpts from Gilbert and Sullivan's operettas beginning Jan. 6 at the Federal Music Theater (Belasco) in Los Angeles. The first light opera chorus of fifty singers clad in the colorful costumes of the operas, will repeat in concert form the musical highlights of those works with which they captured the hearts of metropolitan theatergoers when the operas were recently produced in their entirety by the Federals.

FERNANDO GERMANI, young Italian organist, is making a transcontinental tour of America and is heard in California: in Long Beach, January 24; in Pasadena, January 25; in Santa Barbara, January 26; and in Los Angeles, January 27. He will visit Fresno, San Francisco and the Bay cities later.

SAN DIEGO musical events for the month are:
January 4, Kolisch String Quartet, sponsored by the Amphion Club, heard at the Savoy Theater.
January 7, Salzburg Opera, Savoy Theater.
January 19, "Lady Precious Stream," Chinese Play, Savoy Theater.
January 20, Ballet Russe, Savoy Theater.
January 25, Los Angeles Philharmonic Orchestra, Savoy Theater.

ELMER WILSON CONCERT COURSE at the Civic Auditorium, Pasadena, includes the Salzburg Grand Opera Company, January 6, and Bartlett and Robertson, piano duettists, February 1.

ART COMMISSION of San Francisco continues the series of Municipal Concerts with the Ballet de Monte Carlo at the Memorial Opera House. The dates are January 27-28-29-30, with Saturday and Sunday matinees.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, in celebrating the twentieth anniversary of its founding is presenting diversified programs, in several cases choosing them to fit current events. Two plays are presented every month, each running two weeks, opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. The Playhouse is under the direction of Gilmor Brown.

January 4-15, "Three Men on a Horse" by John Cecil Holm and George Abbott. George Reis is seen in the leading role.
January 18-29, "First Lady" by George S. Kaufman and Katherine Dayton.

February 1-12, "Mrs. Lincoln," a new play depicting twenty years in the life of the wife of Abaham Lincoln. Lenore Shanewise has the role of Mrs. Lincoln.

The Laboratory Theater functions as a part of the Playhouse and yet develops individually. New and original plays are tried out on this stage, under guest directors. Productions are staged Monday through Saturday evenings of each alternate week. Low admission prices prevail.

GOLD HILL PLAYERS of Monrovia hold the first Workshop meeting of the year, January 7, at the little theater building, Colorado and Shamrock. Barbara Bronson is in charge and presents a one-act play under the direction of C. Yan Holmes, a speaker on radio and drama, and two short Forum talks.

COMMUNITY THEATER, San Diego, reopened last month on the site of the old Globe Theater, Balboa Park, presenting "The Distaff Side." Luther Kennett, Jr., of Coronado is the director.

"YES MY DARLING DAUGHTER," New York stage production, will be given at the Savoy Theater in San Diego, Feb. 14-15.

MEXICAN PLAYERS, in a theater in the Padua Hills near Claremont, relive the days of their forefathers in Old Mexico. Conforming to a definite historical outline the dramas there reflect the legends, folk songs and dances of the romantic land. The gayest comedy usually prevails but never farce. The costumes are always authentic and the entertainment vivid. The players are under the direction of Mrs. Bess Garner, with Senor Juan Matute as the associate director. The regular schedule calls for presentations each Wednesday, Thursday, Friday and Saturday evening, and matinees each Wednesday and Saturday afternoon.

GOLDEN BOUGH PLAYERS, 1337 Sutter Street, San Francisco, under the management of Edward Kuster, present "The Daughters of Atreus" late in January.

THE LIGHT OPERA GUILD of San Francisco, using the Geary Theater, is presenting the Gilbert and Sullivan operas. The first two weeks in January the productions are, "The Mikado," "Pirates of Penzance," "Pinafore," "Trial by Jury" and "The Gondoliers."

COMMUNITY PLAYERS of Palo Alto present one carefully selected play each month, and also a less ambitious Workshop production.

STUDIO VILLAGE GUILD, Los Angeles, sponsored by Katharine Kavanaugh and Louise K. Woollett, announces "Alibi Bill," a domestic comedy, authored by Miss Kavanaugh, for January 12.

THE BEN BARD THEATER, Los Angeles, premieres "The Ghost Writer" by Martin Mooney, January 4.

GATEWAY PLAYERS THEATER, 4212 Sunset Blvd., Los Angeles, is under the direction of Francis Dickson, and is presenting "Five Dollars Down" by Josephine Carroll.

BEVERLY COMMUNITY PLAYHOUSE, under the direction of Harry Hayden, is presenting "She Made Her Bed" by Daniel Kussell, opening January 15.

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ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Paintings, sculpture and prints by members.

CORONADO

GALLERIES, Hotel del Coronado: Oils by Eastern and Western artists.

CLAREMONT

SCRIPPS COLLEGE: Winter show, arranged for students.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by California artists.

GARDENA

GARDENA HIGH: Paintings selected from the permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: The work of members of the Art Department, and guest artists.

FILLMORE

ARTIST'S BARN: January 1-8, Lithographs by 30 Southland artists. January 8-30, oils by Douglas Shively. Opening January 30, water color show by James Couper Wright.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To January 15, portraits by Kenneth William Drysdale.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: An unexcelled collection of old and modern prints.

CONTEMPO GALLERIES, 9109 Sunset Blvd.: Relates art to the cinema in an interesting exhibition.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: Invitational exhibition.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Prints in color, and in black and white.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Artcraft in metal, special settings for jewels, precious and semi-precious stones.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar St.: Rotating exhibition, the work of local artists.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: January 4-17, twenty small sculptures by Gela Archipenko.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Winter show by members of the Art Association.

SILVER BELL, 924 Coast Blvd.: Oils and etchings by guest artists.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Exhibition by artist members of the Beverly Hills Art Association, John H. Weeks, president.

ART CENTER SCHOOL, 2544 W. 7th St.: January 2-10, six hundred photographs comprising the First International Exhibition of Scientific and Applied Photography.

CHOUINARD SCHOOL, 714 S. Grand View: To January 6, exhibition by Jean Charlot.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout January, one-man show, Jene Manheim. Etchings by Mildred Bryant Brooks. Wood carvings by Ethel Struss.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Throughout January, Fifth Annual Exhibition of California water colors.

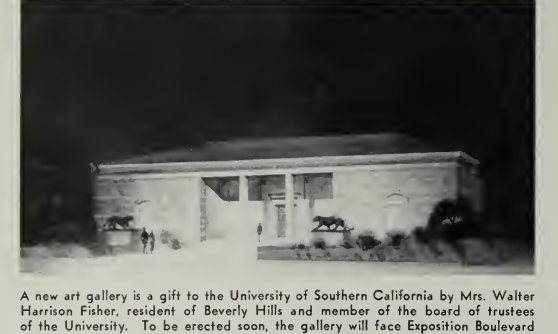
FRIDAY MORNING CLUB, 940 S. Figueroa St.: January, oils, water colors and prints from the permanent collection of the Los Angeles Art Association, and sculpture by Anna Coleman Ladd.

LOS ANGELES MUSEUM, Exposition Park: January 1-31, the Camera Pictorialists. January 5-31, Pasadena Society of Artists. January 17-February 7, American Artists Group.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Los Angeles Art Association opens the season of exhibits, January 4, with paintings by Edouard Vysekal, Warren Newcomb and Leon Lundmark. In February the 1937 Honor Awards photographs will be shown by the Southern Chapter of the A. I. A.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Courses in oils, water colors, and sculpture. Classes are in session all the year, both day and evening. Advertising and industrial design is included.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Lithographs by Lautrec.



A new art gallery is a gift to the University of Southern California by Mrs. Walter Harrison Fisher, resident of Beverly Hills and member of the board of trustees of the University. To be erected soon, the gallery will face Exposition Boulevard near University Avenue on the Trojan campus. It will include two large exhibition rooms and a main entrance hall, the latter to be used for temporary exhibitions of sculpture and painting. One of the larger galleries will house the private collection belonging to Mrs. Fisher, which has been selected from many art centers. Ralph C. Flewelling, architect.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian artcraft. Open daily, 1 to 5, except Monday. Casa de Adobe, in the immediate neighborhood, exemplifies life in an old California ranch house, identified by authentic furnishings throughout. Open Wednesdays and Sundays from 2 to 5.

STATE EXPOSITION BLDG., Exposition Park: Throughout January and February, Annual Exhibition of the Women Painters of the West.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Opening January 3, portraits and landscapes by Count Castelbarco, Italian painter, son-in-law of Arturo Toscanini. Sponsored by Grace Moore. Appointment for portrait sittings by Leopold Seyffert. Paintings from Australia by Leason.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: To January 7, paintings by Helen Wolhaupter-Kelly.

U. C. L. A. CAMPUS GALLERY: Exhibition designed for students.

U. S. C. CAMPUS GALLERY: Announces the gift of an Art Gallery by Mrs. Walter Harrison Fisher, together with a choice selection from her important painting collection.

LONG BEACH

ART ASSOCIATION, Villa Rivera: Shows the work of members.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Open every Wednesday, Friday and Sunday afternoons from 2 to 5.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: The work of members.

OAKLAND ART GALLERY, Municipal auditorium: Exhibition by local artists.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Ceramics and carved jade by Chinese artists of other years. Old prints, brocades and damask hangings.

HUNTINGTON HOTEL GALLERIES: Oils and water colors by California artists.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: The work of European and American artists.

POMONA

POMONA CAMPUS GALLERY: Exhibition for and by students.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Work of the members of the California Society of Etchers.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Paintings and drawings by Lyonel Feininger. Original murals and water colors by Nicholas Brigante. The Nautical Art Exhibition is continued. Feb. 1-6, exhibit of original echings, lithographs, and woodcuts by American Artists group.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Artcraft by local workers.

SAN FRANCISCO

THE ART CENTER, Mercedes Bldg., 251 Post St.: Opening show of one-man and group exhibitions.

DE YOUNG MUSEUM, Golden Gate Park: To Jan. 22, Polish graphics; opening Jan. 6, stage design by Jo Mielziner and Rex Whistler; opening Jan. 8, 300 Years of Lace, East Indian textiles, primitive textiles, Coptic textiles, Peruvian textiles, paintings by children, Federal Art Project of New York City; opening Jan. 24, contemporary prints by the Associated American Artists.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Rare porcelains from the collection of Mrs. A. B. Spreckels. Recent additions to the Mildred A. Williams collection.

SAN FRANCISCO MUSEUM OF ART, War Memorial, Civic Center: Opening January 5, an exhibition of oils by John B. Tufts. January 19 to February 6, Nicholas Dunphy shows etchings, dry prints and water colors. To January 9, Albert M. Bender collection of the San Francisco Museum of Art; Jan. 7 to Jan. 24, analysis of a painting by Henri-Matisse; Jan. 15 to Feb. 6, oils and water colors by Frank Bergman; Jan. 5 to Mar. 15, master drawings from the collections of Mr. Charles Crocker and Mr. and Mrs. W. W. Crocker. Jan. 21 to Mar. 14, Coptic, Greek Island and Renaissance textiles collected by the late Mrs. W. H. Crocker. The 58th Annual Exhibition of the San Francisco Art Association will be held from Mar. 22 to May 2. Paintings by Maurice de Vlaminck will be exhibited Feb. 14 to Mar. 7.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: Exhibition by guest artists and local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Special exhibits supplement the exhibitions regularly on view in the Art Gallery and Library building.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Rotating exhibition by the artists of Santa Barbara.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Through January, the work of Marion Gage, Merrill Gage, Olive Barker, George Barker, Jr. Paintings during a Mexican trip. Also work by S. Macdonald Wright, Hugo Ballin, Eugene Morahan, and George Storey Putnam.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Water colors, oils and prints from the permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To January 9, Artists West of the Mississippi. Madonna paintings of the Renaissance. Prints selected from the museum's valuable collection.

MISCELLANY

EXHIBITION OF TEXTILES from the collection of the late Mrs. W. H. Crocker will be held at the San Francisco Museum from January 21 to March 14 and will include Coptic, Greek Island, Indian, Persian, Gothic, Renaissance and Baroque examples of embroidered and woven design, constituting a survey of the art of weaving during ten centuries. They are rich in interest for their beauty of color and design, their historical significance and technical perfection. The exhibition will include additional examples of decorative art illustrating style expression in related fields. A six-week series of lectures on textiles will be given while the Crocker Textile collection is on view. These lectures will be on Wednesday evenings at 8 o'clock beginning Jan. 26 and continuing through Feb. 2, 9, 16, 23 and Mar. 2 and will be open to the public free of charge.

A FINE ARTS AND CULTURAL center for southern California is being planned; forty sites are under consideration according to E. F. Scattergood, general manager of the Bureau of Power and Light and in whose hands rests the future of this cultural project.

MILLS COLLEGE is California's sole representative in an exhibition of oil paintings by United States college students, sponsored by the Department of the Interior in the Fine Arts Gallery, Washington, D. C. Only ten colleges and universities throughout the country are represented in the exhibition, which also features the work of art schools and institutes. The Mills' artists include Joyce Davies, '37, of Palo Alto; Jane Matthews, '39, of Seattle; Aileen Sturgis, '38, of Sonora, and Dorothy Gaylord, '37, of Berkeley. The exhibit remains on display until February.

THE MARIN SOCIETY of Artists hold their annual fall exhibit at the Mill Valley Outdoor Club. Work in varying media is invited and prizes are offered in the different divisions.

CREATIVE ART STUDENTS LEAGUE of Los Angeles is a recent organization under the direction of Herman Sachs, designer, R. M. Schindler, architect, and Gura Stojana, painter-sculptor, with a distinguished list of visiting and lecturing instructors. The League has established temporary quarters at 1811 North Edgecliff Drive. No tuition is charged and students are limited to only those showing development possibilities. Visiting instructors listed are Alexander Archipenko, Richard Neutra, Dr. Eugen Steinhof, Merle Armitage, Lester Horton, Jose Rodriguez, Glen Lukens, Ward Ritchie, Alfonso Lannelli, A. Lee Bennett and Paul Frankl.

WHITTIER ART ASSOCIATION opened its new building at Pickering and Broadway, Whittier, December 1, with a reception to all friends and an exhibition of Christmas decorations and holiday floral arrangements.

A NEW STATUE of Sun Yat Sen, "the George Washington of China", created in stainless steel and red granite by Beniamino Bufano, was recently unveiled in St. Mary's Park in San Francisco's Chinatown. Speakers represented the Park Commission, the official sponsors of the work, the Kuo Mintang, who paid for the materials, and the WPA Project, which carried out the work under Bufano's guidance.

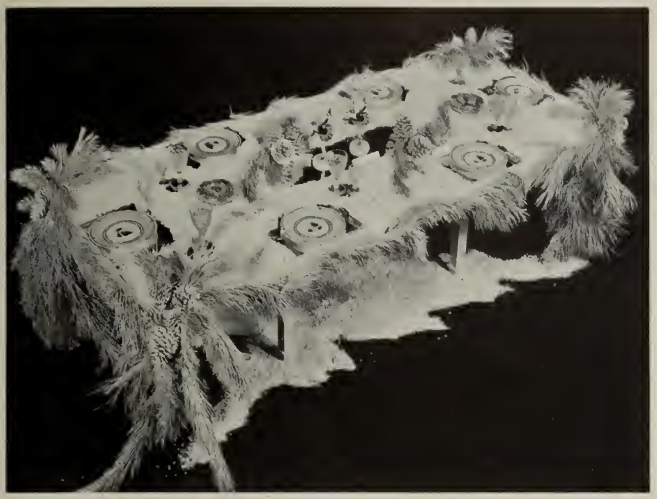
GLEN LUKENS was awarded first honorable mention in the Syracuse Museum of Fine Arts' Sixth National Ceramic Exhibition. Other California exhibitors were Gertrude Wall, Mary Van Horne, Shirley Soderstrom, Fred Robertson, Adolf Odorfer, Helen Moore, Cecil Jones, Virginia Lewis Carpenter, George Brady, Jane Bennison and Alexander Archipenko.

EVENTS of interest, including Author's Afternoons, lectures and dramatic readings are a part of the winter program at the Paul Elder Gallery, 239 Post Street, San Francisco.

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Unusual table decoration themes were the subject at the annual China Exposition at J. W. Robinson Company in Los Angeles this year, and among the most beautiful was the Ice Skaters' Table, personifying the California Winter Sports season and most appropriate for this month. The table was completely covered with artificial snow and mirrors were used to simulate ice, a large mirror under each service plate with smaller mirrors under the stemware. A long mirror was the centerpiece, and upon it were two dainty skating figures of China. The edges of the table were banded with frosted pine needles and cones with two arrangements of pine cones in the center. The dinnerware used was English Minton in green and brown and the glassware was Fostoria's Early American which added to the frosty appearance of the scene. Candy compotes held green and white candies. Under the table was scattered more snow, making the whole effect very realistic.

TRENDS IN MODERN ART

By JOSEPH A. DANYSH

Regional Adviser of the Federal Art Project

PROBABLY the outstanding trend in Western art today is the democratization of art, away from the easel painting created by the isolated artist in his traditional attic and purchased, if at all, by a wealthy collector to be hoarded as an investment. The trend is toward the creation of large works, murals, mosaics and sculpture in public buildings where they can be enjoyed by all the people rather than a few. This movement is general throughout the United States today, but is particularly intensified in the cities of the west coast, from San Diego to Seattle.

As a result of this movement, which has been rapidly gathering momentum during the past two years, several very interesting changes are taking place, both in the attitude of the artist toward his audience and in the attitude of the people in general toward art and the artist.

On the part of the artist the very conditions of his work—large public commissions which require the close cooperation of as many as twenty-five skilled artists and craftsmen—are bringing him into an even closer and more harmonious relationship with his contemporaries. Also, the fact that designs for such works must frequently be approved by lay boards as well as by art commissions and Art Project Supervisors is forcing the artist more and more to take into consideration the likes and dislikes of his audience.

The people, on the other hand, are becoming increasingly interested in the work that the artists are doing. The fact that such works must be carried on in public places where large numbers of people are able to follow each step in the long and interesting process necessary in the production of a large mural, mosaic, or sculpture, is familiarizing them with the methods and techniques of art. The ordinary citizen sees that the artist is a human being like himself, working with tools which are familiar to him, instead of the long-haired eccentric of tradition. As a result art is becoming a topic of conversation. News of interesting works, in progress of construction, gets about and people go out of their way to see what is going on.

The stimulating effect of the WPA Federal Art Project on the artists themselves cannot be overestimated. The project provides them with opportunities to execute large public works, provides them with expert technical and artistic supervision and competent assistance. It has extended tremendously their field of action by developing and placing at their disposal dozens of new materials, methods and techniques.

An excellent example of the way in which the Project opens up almost unlimited possibilities for the young artist who can prove his ability is to be found in the case of one of the San Francisco artists, who is, in effect, working simultaneously in five different media, and in points as widely separated as Carmel and Seattle! How is this possible?

His fresco design for a municipal light and power company in Seattle was accepted and is now being executed by Seattle artists. His design for a decorative, hammered copper placque for the modern, new fire-house in Carmel is being executed by a Carmel metal worker. His design for an abstract, modern tapestry is being woven by the expert weavers of the San Francisco Project. He, himself, is painting, in egg tempera on a ply board panel, a large mural decoration for the Los Gatos High School library. In his spare time he has completed one of the most beautiful lithograph drawings which the Project has yet produced, and it is now being printed in San Francisco.

So much for the artist of training and creative ability. How about the artist who possesses one of these attributes without the other? Both types existed even before the depression, and both tended to become maladjusted, to rationalize their lack of success as misunderstanding on the part of the public, and to take refuge in some esoteric "ism" where they produced nothing of any social value and where they cut themselves off from any possibility of fruitful self-development.

The depression years merely accentuated this basic maladjustment and made it more acute. Then the Federal Art Project undertook, as part of its duty, to provide these individuals with socially useful jobs in which they could function happily. Such jobs did not have to be manufactured, but occurred naturally in the carrying out of the Project's legitimate program.

(Continued on Page 40)

CALIFORNIA POET'S CORNER

NEW YEAR'S EVE

By JULIA COOLEY ALTROCCHI

This is no wild, tempestuous hour
To greet with maddened trumpet-blare
And the delirious instruments of power.
This is an hour for prayer.

The imperial hour is here,
Wherein the ancient king lies dead,
Wrapped in his dreams, his mounting visions fled.
Stand, with bowed head, before his bier.

This is both burial and birth.
The prince is born, the destined child,
White-cradled, beautiful, on the still earth.
Let not the wanton world grow wild.

Blow not the brasses at the cradle's head!
But heed the splendor sleeping here,
The sovereigns of hope and dread.
The Year is dead!——Long live the Year!

OUR POET OF THE MONTH

JULIA COOLEY ALTROCCHI needs no introduction. We are proud, however, to announce that she wrote the fine New Year lyric of this number specially for us, at our request.

During the past year Mrs. Altrocchi has won two of the most coveted literary honors of the state—a silver award for her book, "Snow Covered Wagons," given by the Commonwealth Club, and the Robert Browning prize of one-hundred dollars for the best thirty-two line poem submitted in the annual contest sponsored by the California Writers' Guild. "Snow Covered Wagons," an epic of the Donner party, was brought out by the Macmillan Company. "Review of American Poetry" is the title of the prize poem, and here is the last stanza that sweeps Mrs. Altrocchi's poem to a tenderly beautiful yet dramatic close:

Shout into the dawn, young poets! Splinter the stars!
Brandish your clubs at beauty! Barter with death for a hearing!
But the loud song is no more potent, no less pathetic than the quiet song.
The wind of eternity sweeps them all away.
They are but sand-piper songs, drowned by the colossal roar
Of the sea of incommunicable reality!

Mrs. Altrocchi is the wife of Professor Rudolph Altrocchi, head of the Italian department of the University of California, and the mother of two husky young sons. In addition to "Snow Covered Wagons," Mrs. Altrocchi has several other books of poetry out and has also written many historical and feature articles that have received publication.



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A striking pose from the surrealist ballet "Jeux d'Enfants" which will be presented in Los Angeles the end of January

PERFECT ENSEMBLE

The Secret of the Salzburg Opera Guild

By FRANK HEIM

THE artistic success of the Salzburg Opera Guild, now on its first transcontinental tour through the United States, and also appearing in various music centers in southern California, is primarily due to the idealistic thought of its founder, Paul Csonka, young Viennese musician, who had courage enough to break away from time-honored and time-worn traditions, and created and completed a perfect ensemble of singers and artists which has won notable recognition both in Europe and in this country.

Another attractive feature of this Opera Guild is to present all operatic works in the spirit they were written, thus establishing a more intimate liason between the performers and their listeners. There is no "star-system" in this organization. Their credo is that no matter how great or popular a prima donna or leading tenor may be, the performance as a whole should not be distorted for the personal glory of the individual.

In 1934, Paul Csonka, dissatisfied with the methods of most estahlished opera companies, decided to form an operatic organization devoted to the task of perfecting an ensemble and of giving performances in which drama, music and décor were perfectly synchronized.

He presented his plan to Maestro Toscanini, Otto Klemperer, conductor, and Stefan Zweig, distinguished Austrian author, who enthusiastically endorsed it. A few days later the International Opera Studio—to be known later as the Salzburg Opera Guild—was announced.

Unlike most operatic organizations which have a permanent list of artists and fill in each cast from the most likely members regardless of their exact qualifications, the Salzburg Opera Guild engages each singer for a particular role, or, where parts are of the same character, for two or three roles.

In order to achieve the completeness of this process of work which often lasts many months, the members of the ensemble engaged for a certain opera, singers, understudies, conductors, stage director and scenic artists, are taken away from the city to some castle or estate near Salzburg where they can give their undivided attention to the necessary preparation.

Every work is rehearsed until the music, the presentation and the staging have been fused into an organic unity, regardless of the number of weeks it takes. There are no special privileges and no temperamental displays. Every artist is animated by a desire to give everything he has to his work.

Thus the Salzburg Opera Guild has become the first among European ensembles to present on the stage of an operatic theater the application of the perfect "ensemble idea" as exemplified in the work of the Russian dramatic stage and a heretofore unattainable spirit of finesse and artistic balance has become a reality.

Among the many operatic masterpieces the repertoire of this organization includes Mozart's "Cosi Fan Tutte"; Rossini's "The Marriage Market"; "The Poor Sailor"; "Angelique", and "The Coronation of Poppea."

Most successful of these revivals has been Mozart's sparkling "Cosi Fan Tutte" which he composed in 1789 for Emperor Joseph of Austria. It is rated along with "The Marriage of Figaro" and "Don Giovanni" as a perfect example of eighteenth century opera buffo. The story which is as lively as a Broadway farce was written by Lorenzo di Ponte, the basic idea being furnished by the Emperor himself.

Every effort has been made by the Salzburg Opera Guild to preserve and emphasize the intimate character of the music and to embellish the presentation with a certain dramatic touch not generally associated with grand opera. Special care has been taken to retain the atmosphere of the original period in which it was composed.

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ADVENTURES IN COPPER LUSTRE

By ISABEL CURRIE LANE

HAVING run the gamut of stamps and insects, at the age of twelve I found myself with two well-defined hobbies—fishing and copper lustre, and strange it is how the one led to the other.

Through Nottawa, the Pretty River wanders to the Georgian Bay, and to stroll along its banks with a fishing pole was my idea of a day well spent. That was my first hobby and from that, on a bright Saturday morning, was born my second hobby. In order to fish, I must first catch worms, and the fattest ones were found back of the old carriage house. There, digging for a worm, I turned up my second hobby—half of a copper lustre jug with the handle almost all there, a lovely, golden, gleaming bit of pottery. Such a thrilling addition to my broken bits of dishes, carefully arranged on a shelf in the carriage house! I polished it up on my clean pinney. The soft sheen of it gladdened me—then and there was born a collector of copper lustre. Precious above all else, that glowing fragment welcomed me and inspired me to play house, to polish it and to stand it where its lovely blue band would show, and its broken part wouldn't. In later years I realized that it had once been a fine Staffordshire jug, but of its youth I never learned. Four generations had lived in the old house, and this jug had probably arrived with my Scottish grandmother. Early Nottawa had many such treasures which were not appreciated until too late.

Pottery was made in Staffordshire at a very early date. The name of the town, Burslem, where Josiah Wedgwood was established, is derived from the Saxon word meaning "the spot where clay for pots is quarried." As early as 1686, there was a flourishing pottery at Burslem. Many years later Wedgwood developed another pottery at Etruria, near Stoke-on-Trent, in Staffordshire, and at this factory in about 1776 he produced lustred ware, using a preparation of gold to produce a lustre resembling copper. The earliest copper lustre made in England was a crude ware potted near Bristol by Richard Frank in 1770. This is known as Brislington ware. The lustre was obtained by the use of sub-oxide of copper. Later a great deal of experimenting was done, and it was found that a finer copper lustre was actually obtained by the use of gold in small quantities. Copper lustre varies greatly in depth of color. This is accounted for by the color of the pottery itself. A deep, warm tone of earthenware when lustred will have the hue of copper or bronze, while an opaque, cream slip when covered with the same lustre will be purplish-gold.

The early attempt at decoration was crude, indeed, but showed the Hispano-Mauresque influence, that ware having been the inspiration for lustred pottery in England. Later the potteries in the Sunderland district developed the process of transfer printing, and that became a popular form of decoration. In the early part of the 19th century a number of potteries were turning out lustred articles for domestic use. A very few pieces are marked, but we know that lustred ware was made at many of the lesser potteries in the district spoken of as "the potteries" in Staffordshire. Lack of knowledge as to marks and characteristics make it very difficult to state just where a certain piece of lustre was made, consequently much of the ware is of necessity grouped as Staffordshire. Of course, one finds pieces that, while not marked, are indisputably Leeds, Wedgwood or Sunderland, and the more important potteries did mark a great deal of their products.

What is commonly known as Sunderland or Pink Splash really marks the decadence of English lustre, yet we find many choice pieces of copper lustre decorated with bands of Splash. The true Sunderland jug was made in sizes ranging from a pint to the large jug, holding two gallons. It was known as "gift china," being a favorite gift brought by the sailors from Sunderland. The potters of this period were realists, and their crude decorations give us many intimate glimpses into life at that period. Naive mottoes and poems decorate these jugs with touching illustrations in black transfer. A favorite was "The Sailor's Farewell":

"Sweet, oh sweet, is the sensation
When two hearts in union meet;
But the pain of separation
Mingles bitter with the sweet."

Below this the scene depicts the sailor bidding his weeping wife a fond

(Continued on Page 39)

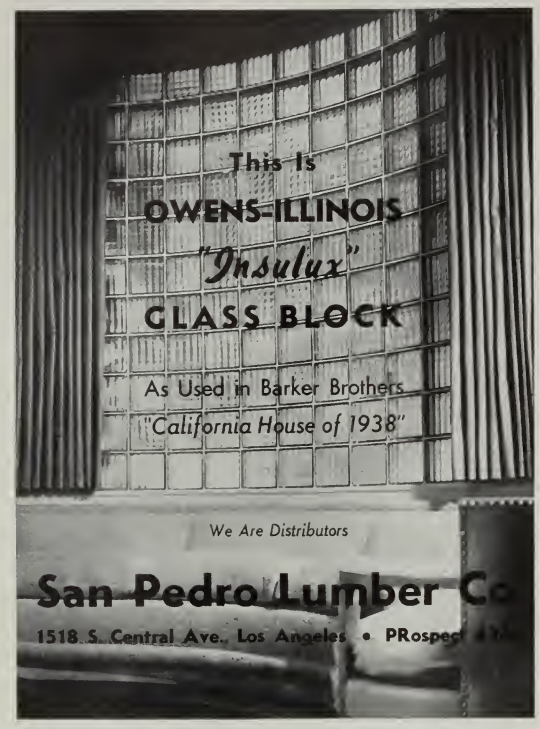
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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

THE IMPORTANCE OF EATING

THE other morning on a bus going downtown I happened to be seated next to a gentleman reading Lin Yutang's book of philosophy, "The Importance of Living." As one sometimes passes the day's transitory moments by guessing at a fellow passenger's occupation, I fancied this personality was engaged with some clerical task, as were Charles Lamb and Uriah Heep. Then I nonchalantly eavesdropped a bit on the book he was reading and together, in silent harmony, we moved along a passage where Lin Yutang condemns Americans for their "efficiency, punctuality and the desire for achievement and success. They are the things," says Lin Yutang, "that make Americans so unhappy and nervous. They steal from them their inalienable right of loafing and cheat them of many a good, idle and beautiful afternoon. . . . True enjoyment of idleness is lost in the moneyed class and can be found only among people who have a supreme contempt for wealth."

Shortly thereupon my seat mate excused himself and the last I saw he was hurrying into a building—likely on the way to punch a clock. I thought of Ogden Nash's little rhyme—

> "I would live all my life in nonchalance and insouciance
> Were it not for making a living, which is rather a nouciance."

I expect most Americans already believe thoroughly in Lin Yutang's philosophy. The devil of it is it's so hard to practice.

TITLES TO TITLES

ALTHOUGH I have no knowledge of the copyright regulations, I have concluded that the title of a book may be legitimately and wholly lifted if only the punctuation is changed a trifle—and maybe that is permissible with an entire story, I don't know. At any rate, in 1928 Oliver Herford published a book called, "Excuse It, Please," and now in 1937 Cornelia Otis Skinner's hook, likewise a volume of humor, is laheled, "Excuse It, Please!" The only difference hetween the two titles is an exclamation point. This leaves the title now open for just one more party, who could omit the comma. Or perhaps someone else taking the title should make it a question.

Incidentally, I wonder what's become of Herford. A few years ago he was one of America's gayest humorists. After learning about Cornelia Otis Skinner's hook, I looked again into Herford's, "Excuse It, Please." Recalling the recent advice of Dale Carnegie ahout smiling "to win friends and influence people," I was especially amused at Herford's nonsense rhymes on the kinds of smiles—the crocodile's and chiefly the walrus'—

> "The Smile of the Walrus is wild and distraught,
> And tinged with pale purples and greens,
> Like the Smile of a Thinker who thinks a Great Thought
> And isn't quite sure what it means."

Zoologists claim, however, that man and mayhe a dog or a horse are the only animals which observahly smile. Other animals express their pleasure at meeting you or their sheer contentment in other ways, like rolling on the grass, flapping their fins, or roaring. Human heings may have the same impulses, hut being civilized and domesticated, they merely smile.

THE LIMERICK

OLIVER HERFORD'S nonsense rhymes were more subhstantial than Edward Lear's, the English inventor of the nonsense rhyme, but they were not quite as clever as those by America's Ogden Nash who yet continues to drop off one here and there, as casually and frequently as a woman of the gay 90's lost a hairpin. Yuma, Arizona, did not become known to Americans so much through the energy of the Chamber of Commerce as from Ogden Nash's verse—

> "A kindly young lady from Yuma
> Put her head in the mouth of a puma
> It was not for the photos
> In news reels and rotos
> But merely to humor the puma."

The first limerick known in the English language was the nursery rhyme, "Hickory, Dickory, Dock." Edward Lear started a vogue for limericks in England in 1846 when he published the "Book of Nonsense" about quaint characters of geographic note—

> "There was an old man of Thermopylae
> Who never did anything properly
> But they said if you choose
> To boil eggs in your shoes
> You shall no longer stay in Thermopylae."

Except for Oliver Herford and Ogden Nash, Americans now unhappily associate limericks with advertising contests which they failed to win. American advertising copy writers have practically spoiled the taste of Americans for this unique and delightful form of humorous poetry.

THE CARTOON

AS THE limerick reached its Golden Age in the middle of the nineteenth century in England, the humorous cartoon is now at the noon stroke of its history. The humorous cartoons of contemporary magazines, the *Saturday Evening Post,* the *New Yorker,* and especially *Collier's,* exhibit some of the brightest—and most profound—humor of any century. The cartoon is the new medium of the jest.

The political cartoon, however, has declined since the Civil War to a position of gentle ineffectuality. Nobody could say the political cartoons of the Civil War period lacked a pretty plain and a mean punch. President Lincoln was caricatured savagely and often drawn with the features of an ape. Yet cartooning was only reflecting the ungloved politics of early American history.

Visitors to the Capitol today may lament the lack of manners among our Congressmen, such as spitting without benefit of spittoon, or loud heedless conversations while some colleague is orating, but at least few Congressmen rise up as did Senator Charles Sumner and duly note about Senator Stephen A. Douglas that "the noisome, squat and nameless animal to which I refer is not the model for an American Senator."

Yes, there are always some marks of the progress of civilization, if we really look for them.

THE CAMERA LAYS A GOLDEN AGE

THE advance of photography and printing have led at last and inevitably to an era of pictorial literature and journalism. The art of photography has moved forward appreciably since the daguerreotype of the nineteenth century. Speaking of Golden Ages, this is evidently the gilded hour of photography. There are endless picture magazines, newspapers carry more pictures, and books are more fully illustrated. Visual education is "the thing" in the public schools. It is easy, moreover, to defend pictorial literature and teaching, as on the old Chinese proverb—"a picture tells more than ten thousand words."

Still when I turn again to the writings of Charles Dickens and to his descriptions, as of Mrs. Sarah Gamp, I know that no photograph of Mrs. Gamp could bring to me so vivid a picture as Dickens' verbal portrait of her, with her "husky voice and a moist eye. She wore a very rusty black gown, rather the worse for snuff, and a shawl and bonnet to correspond. The face of Mrs. Gamp—the nose in particular—was somewhat red and swollen and it was difficult to enjoy her society without becoming conscious of a smell of spirits."

Real life is composed less of sights than scents and noises. I doubt that any camera, or any photographer, by all the modern technique, lights and shadows and all, could so completely catch the voice and essences of Mrs. Gamp as did the paper on the desk before Charles Dickens.

Pictures have a place, but when they usurp, as they now are doing, the superior descriptive power of words, readers are missing something which was once the pride of English literature.

THE EXCERPTIONAL NATURE OF LIFE

WITH the newly edited books of quotations—Christopher Morley's, which I spoke of a month ago, and now Burton Stevenson's "Home Book of Quotations"—the case becomes once more apparent that books, conversations, dinners, the weather, and life are only eminent or eatable by excerpts—at varyingly spaced moments. To try more, or to expect more, is what makes books grow dull, conversations lag, dinners not what the hostess hoped, the weather sometimes disappointing, and life devoid of its proper zest. If a play possesses a fair share of brilliant moments, if a book shines at places, if one item of a dinner is notably tasteful, if the day holds one memorable incident, or if a man makes one inspiredly lucid or witty remark once during a lifetime, as the century plant blossoms, it should be enough to ask. To seek more merely spoils contentment.

This natural and fundamentally wise existence of dry spaces between the oases of life and thought and talk is what makes essentially false the dialogue of a play or the conversation of story people. A playwright or novelist may ponder a year over a line which some character is supposed to speak offhand—and maybe another year on the exactly suitable reply. At least he is apt to occupy some time polishing the sentence or refining the grammar to a keener edge. Later when spoken on the stage or read, the remark seems of sudden momentary coinage.

It is unfortunate that life cannot be more like that—where, like the novelist, we could work a long time on the wisest reply. The difficulty is that the witty comeback seldom occurs until the next day, after the dinner party is over. Or we wish we'd said "yes" instead of "no," or vice versa.

CHEFS AND OTHER POETS

OF ALL creative artists I guess the one whose masterpieces arise out of the least suffering is the genius whose studio is the kitchen. Chefs seem invariably to be happy, robust fellows. Heinrich Heine, subject of a recent biography by Louis Untermeyer, was one of the memorable poets whose daily existence was pretty uncomfortable. You can think of other artists whose lives were pitifully fretted. But a chef can evolve a work of art out of a struggle with nothing else in life but the butcher or the chief dishwasher. That's why I enjoy the esthetic beauty of a culinary inspiration more than a poem. I feel that it was not likely the meditative consequence of a broken heart.



R. E. Brooker home, Santa Anita Oaks. Theodore Criley, Jr., Los Angeles, Architect.

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RUNNING FIRE

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By MARK DANIELS, A.I.A.

NOTHING TO WRITE ABOUT

TODAY is the dead line. I must get going. I've been trying for a week to think of something worth saying.

How about the time you thought the Arab urchin in Constantine was trying to cheat you when he offered a dozen old Roman coins for two dollars and you learned next day he had sold them to a collector for eighty bucks?

Buckram bindings certainly wear better than leather. That Garnett-Gosse set is thirty years old and good as new.

Oh, get on the job. This is primarily an architectural magazine. Well, the dome of the Budapest Houses of Parliament somehow makes you think of the San Francisco City Hall. Bet the fifteen needle spires on that four-acre building would throw the fear of God into an aviator.

How the devil does so much dust get on things in the rainy season? I wiped that old salt glaze Centaur only last week. Guess I'll get a damp rag and go over it again.

Get back there to the scribbling-block. Scribbling, scribbling—comes from scribe no doubt. Look it up in Mencken's "American Language." Nerts. That's just another dodge. Concentrate on something to write about.

Well, how about the hotel doorman in old Galway who saved you from a black eye because he had known you when he was doorman at the St. Francis in San Francisco? Nope, better not talk too much about that.

You never wrote about the time you got chased up onto a high stump by a bunch of peccaries in British Honduras and was saved by a fourteen year old Carib boy with a big pokenoboy stick.

Wish old Plutarch had been born a century later so he could have written about Maximinus. There was a big he-man. If Plutarch could write up the lives of fifty-five great men, all in long-hand Latin, what could he have done on a typewriter. Maybe only a half a dozen. I don't seem to be able to do one.

Perhaps I should learn Latin, like Michel de Montaigne. It's hard to believe he could read, write and talk Latin before he could use his mother tongue. Cotton's translation of Montaigne and North's of Plutarch are best. But what a lot of pen work. Sam Pepys had the right idea—shorthand. Odd neither Dickens nor Thackery used it.

Oh, Lord, nothing written yet. Something must be done. Let's see. Try something you yourself are interested in.

All right, Chinese Art, architecture and chirography. Follow the parallel development of these through the five great dynasties, beginning in 206 B.C. with the Han, then with centuries between, the Tang, the Sung, the Ming and the Ching almost down to date. Some authorities claim the origin of the Chinese picturographic writing was the "Knotted Cord," a method that Herodotus attributed to Darius. Follows the Eight Trigrams rooted in prehistoric legendry. Then come the "Ancient Script" with the first definite evidence of Chinese picturographic writing ascribed by the archeologists to the Hsia dynasty in 2205 B. C. With the advent of the "Great Seal Characters" and the later development of the "Ancient Script," picturographs were combined to form ideographs and when the "Official Script," the "Grass Script" and the "Eight-Tenths Script" Lord Almighty, get off this hobby or you'll never stop.

It's hopeless. Jimmy Hopper once told me there were times when he simply could not write at all. Of course he writes fiction all but incomparable and that must wait upon the Muse. My only excuse is that I can't think of a damned thing to write about.

MARINES OR MURINE

THE poets are always getting us into trouble. They are forever putting bad ideas into the heads of foreigners who do not understand what we term "poetic license." The Japanese are particularly inclined to the literal translation, at times.

Somehow Bourdillon's poem "Light" must have got translated into Japanese and utterly deceived the whole hive.

"The Night has a thousand eyes,
And the Day but one;"

If that is true, and the Americans have said so in print, the Japs reasoned that the time to take a few shots at us was daytime. Anyhow, one eye can't see all sides at once so go after the old Panay on several sides at once.

Now we've got to admit, declare and otherwise broadcast that Bourdillon was only fooling, that he was practicing poetic license and that you can't believe everything you read in print, if it's printed in the United States. So we apologize by saying that while the day has but one eye, the United States Navy has a thousand eyes, open day and night.

That leaves us open to the charges of deception, misrepresentation, espionage, trespassing, malfeasance in office and house-maid's knee, and besides they're our little pals, waiting on our tables, growing our crops, populating Hawaii and guarding the Philippines for us and our thousand eyes were cockeyed and so what are we going to do, believe our eyes or believe our little palsie-walsies. Sammie, change that Marine to Murine.

IN DEFENSE OF LOAFING

IT MAKES me nervous to see people dashing around, bumping into one another like a lot of atoms in a molecule, and getting no farther.

Because Vespasian said he was determined to die standing is no good reason why one should never sit down. My personal feeling is that the longer you stand the sooner you will die. The great land turtles of the Galapagos Islands never stand up, in the human sense, and they live for centuries. And try to imagine turtles dashing around knocking each other off the sidewalk.

Loafing is the mother of longevity. Not that there is much inducement to live long these days, but we still lack philosophy. So let's try a little loafing if for no other reason than that it may start us laughing again.

There is a definite distinction between loafing and laziness. Lazy people don't drift leisurely through art galleries, libraries and parks. They just lie around and let their beards grow. But a good, two-fisted loafer will often spend a whole afternoon in front of a Velasquez or a Turner. Nor do you find lazy persons leaning on the guard rails of a skyscraper construction job mastering, mentally, the intricacies of structural fabrication. Only the ambitious loafer does that.

Yes, sir, I am definitely committed to the principle of good loafing. Elephants and bears do it; owls and college professors, angle worms, cuttle fish, politicians and reptiles generally do it, so why should I dash around until my ankles get hot when what I need is undisturbed periods of contemplation.

I could write reams on this subject, but I'm late now for a directors' meeting.

GIVE THEM WHAT THEY WANT

LEO CARILLO asked his old friend, the late George Walker, to give him a fair criticism of one of his performances wherein he, Leo, spoke in the Spanish dialect. George was one of the best dialecticians I have ever heard, an opinion shared by practically the entire Pacific Coast.

George's criticism was keen, intelligent and complimentary. He had only one suggestion. He thought Leo should be coached in the Spanish dialect.

"But George,"" said Leo, "I am Spanish. My dialect was learned among Spaniards and in my own home."

"Very true," replied George. "Your dialect is perfect to a Spaniard. But your audience is 98 per cent American. What you must do is speak in a dialect the Americans think is Spanish. If you use the real dialect they will think you are a poor imitator." And George was right.

The same is true in architecture. Few people know that true Spanish is far from Mexican, or, for that matter, there is more than one style of architecture in England.

SLOT GUNS

ALL guns that kill are not loaded with powder. Some use dynamite, such as the percentage against the player in the slot machines. They are none the less deadly because the fool who plays them does not die on the spot. Sometimes whole families die, of starvation, later.

The population of Reno, Nevada, is approximately 20,000. I do not know how many slot machines there are in that wide-open city, but on a recent visit there I got the impression that there was one for every man, woman and child, with a generous number left over in anticipation of an increase in divorces.

Whenever I am puzzled over anything I take it up with Ed O'Day, who keeps the pages of the San Francisco *Recorder* free from misstatements and poor English. On my return from Reno a few days ago (I had not been there for my usual purpose) I went straight to him. "Ed", I said, "Tell me how they do it. There seems to be no nook or cranny that does not accommodate a slot machine. I came away with the impression of slot machines to the right of me, slot machines to the left of me, in candy stores, bakery shops, dentists' offices, hospitals and, yes, churches."

"Well," replied Ed, "you know that I am not of a prying nature, particularly when it comes to another man's religion; so I did not look into any of the Protestant churches when I was in Reno. However, I can assure you there were no slot machines in the Catholic church where I went to confession."

But perhaps he did not look into all the confessionals.

BY THEIR TAILS YE SHALL KNOW THEM

WHEN I was last in London the latest style in men's full dress evening wear called for tails that reached the calf of the legs. They really looked funny, but things had come to such a pass that something had to be done. The waiters in all the swanky hotels and restaurants had taken to wearing tails. It was all very confusing, and sometimes embarrassing. If a lady slipped her clutch on her dancing partner she might find that she had recovered it with a waiter in her arms. So, as a mark of distinction, the socialites lengthened the tails of their coats.

I do not know just how the matter stands today. Perhaps the nabobs are wearing trains. That certainly would defeat the aping waiters for it is difficult to carry a plate of soup in one hand and a train in the other. But at the time of my last visit my host, at a cafe, said, "The waiters are trying so successfully to look like the nobility and scions of nobility are trying so hard to look intelligent that one can be distinguished from the other only by the length of his tails."



Photographs by Fred R. Dapprich

"Southridge", the concrete evidence of a happy solution to a problem. The commodious residence of Mr. and Mrs. Philip Ilsley in Bel Air designed by John Byers, architect, and Edla Muir, associate.

blue and over the mantel we had Lee Blair do a real fresco. Just to put in a dash of culture at this point, an erudite painter friend of mine tells me the fresco is the oldest and most permanent form of art. The first mural of which we have any record was that done at Knossos in the Isle of Crete about 2000 B. C. Exactly the same technique and practically the same materials were used by Mr. Blair in this over-mantel decoration done some 4000 years later.

Jumping from the living room to the dining room, no easy trick since the hall is thirteen feet wide, we find the walls covered with a soft grayish scenic paper and the floor with maple laid basket weave. The library adjacent is done in teak wood paneling with a rich brown marble hearth and moulded marble trim salvaged from the wrecking of the old Los Angeles post office. Our marble man tells us that this marble is known as Oriental Red, but it is quarried in northern Africa. The master bedroom was much beautified by the two lovely murals painted by Jessie Arms Botke.

The house is situated on a six-acre site, flanked by deep canyons on either side, high enough to afford a distant view of the Pacific, as well as the surrounding country, including a range of hills to the rear.

The grounds are beautifully landscaped by the owner, who is a landscape architect as well as a painter. The lawn tennis court is actually a lawn tennis court, and the swimming pool is irregular in shape, bordered by a stone walk which will soon be softened by planting. The water, looked down upon from the house, appears very blue against the green grass of the tennis court and archery range.

If by some weird chance anybody has read this article this far, the house we refer to is right here under your eyes.



The large library has a very livable, lived-in air, and the big leather chair is presumably the chosen spot of Susie, the family's delightful brown little dachshund. The walls are paneled in teakwood, one end is large windows looking out onto a quite delectable terrace. The desk and chair are of knotty pine and the lamp of Chinese bronze. The room is small and cozy and the fireplace opposite the wall of books is not very far away.



In the bedroom the two murals by Jessie Arms Botke are both distinguished and beautiful. It is unfortunate that the charming beds obscure them. The room is luxurious, simple and very pleasant with large French windows opening onto a terrace.



The kitchen is indeed a joy. It is white with little red knobs on the doors and the floor is a sandy colored linoleum with a darker feature strip. The breakfast room is at one end, shut off by a cabinet of glass. The wall paper is a surprise of cherry red with a small design in white. Very modern tubular furniture gives it a sophisticated air.

Interiors under the direction of George Gilbert of W. & J. Sloane of Beverly Hills.



Photographs by Waters & Hainlin

THE RESIDENCE OF
MR. AND MRS. RAYMOND H. WEISBROD

Berkeley, California

JOHN B. ANTHONY, ARCHITECT



Entirely in the modern mode is this fresh looking home set in the midst of fine eucalyptus trees, well back from Grizzly Peak Boulevard. The plan suggests a Colonial house but the treatment and details are cleanly modern. Constructed of wood and stucco, all surfaces are smooth and slick. The colors are off-white with green shutters.



THREE MEN ON A HOUSE

Architect, Owner and a Man Called Budget

BY JOHN BYERS



NEARLY every house is the resultant of three component forces, the owner's ideas, the architect's ideas and the budget. In this instance, the first and second components pulled together, and all differences of opinion were compromised by letting the architects have their own way, which automatically entitles any client to the Pulitzer Prize, the Victoria Cross and a niche in the Hall of Fame. May his Tribe increase.

On the other hand, some of the owner's suggestions were so good that they will be presented to future customers as the architect's own. For example, the tray ceiling in the main hall over the circular stairway, the kitchen with three exposures, and the marbleized wall paper in the heater basement and playroom. This last was a surprise to the architect, who one day strolled into the under part of the house and found the heater units, like the man in the song, "dreaming they dwelt in marble halls." The scene was reminiscent of those linoleum advertisements which picture a group of ladies and gentlemen, all in full evening dress, standing about over this or that particular brand of flooring, drinking champagne under a crystal chandelier while a couple of smug gas-fired furnaces look out from a corner.

The three exposure kitchen idea is one up on the usual two exposure version. Try dropping a three exposure kitchen into whatever plan you have in mind and see what happens. This one has a most delightful cherry red wall paper, chosen by the owner, at one end only where there are no cases. The other three walls are white with white woodwork decorated by red knobs and chromium trim. A young colored maid completes the color scheme. Would that her youth and good looks could be as permanent as the concrete walls of the house itself, which concrete, by the way, is what we were supposed to write about.

The history and use of concrete as a building material was most ably and interestingly handled by Mr. Arthur Raitt in the November number of CALIFORNIA ARTS & ARCHITECTURE. Its attractions for the architect are its permanency, its resistance to fire and pests, its esthetic appeal through its utter simplicity and sincerity. It should be accepted as it is—good, honest, time-honored building material. Nothing is more unapropos than trying to make concrete look like something else, brick, oak flooring, leather or logs.

In designing this house, the architects were allowed to choose their own type. Happy in the thought of having a fling at something different, they chose Bermudian, those charming simple little houses made of coral rock in the only place, excepting the Vatican Gardens where no automobiles are allowed, and where life, according to the steamship advertisements, is one glad song.

Concrete seemed the only acceptable medium and no attempt was made to put the little coral polupi to shame by making it look like coral rock although we did give it a brush coat of oyster white, following the fashion of the yearly coat of pulverized coral wash given its prototype. The roof presented difficulties. We investigated large slabs of concrete, after the manner of the coral slabs used on the Bermudian houses, but here the









budget reared its ugly head and we fell back, though not literally, on a smaller unit of white flat interlocking roof tile which had just come on the western market. This with a special angle tile for the ridge and hips, and with faithful replicas of the island chimney tops, completed the roof.

The rest of the picture was made up with as much unpierced wall as we could manage —the front door design, the exterior stairway, the jalousies, hinged at the top, the pergola and lastly the spreading "welcoming arms" steps to the front terrace, typical of many of the old houses in Bermuda. The pergola of eucalyptus poles was perplexing. Wherever the California eye roves, it sees at least one hundred eucalyptus trees, but try to get a few poles for a pergola! The next puzzle was how to cover the front terrace—with cement acid-stained, cement colored with lithochrome, or concrete covered with clay tile. The last idea we threw out as inappropriate to the style of the house and we went to a mosaic tile made near at hand, in Santa Monica. Here again we were confused by a multiplicity of choice—so many moulds, so many color combinations for each mould. Samples of the tiles for color were made while we waited, the liquid cement, of whatever color we requested, being poured into the moulds under our eyes and becoming hard enough to take out in a few minutes. It was as simple as ordering a drink, but also—like drink—terribly confusing. Anyway, we ordered some mosaics for the terrace, some for the entrance hall, and a parquet flooring, glued with mastic to the living room floor, and other woods and patterns to cover all the other floors which have a concrete base—even to the linoleum in the kitchen.

The living room walls of exposed concrete were given a wash of very light turquoise

A beautiful Chinese Ancestral in a hand-carved frame dominates one end of the living room and creates a definite Oriental feeling which is heightened by the Chinese lamps and the fretwork on the Chippendale furniture. The enormous rug has a Turkish hunting scene in soft reds, greens and blues. On the drapes of raw silk are painted large Chinese medallions in colors to match the rug and the cornices are covered with the same material with a Chinese fret design.

Over the fireplace is the large fresco by Lee Blair. Painted directly on the wet concrete, it becomes an integral part of the house. The ornate hand-wrought lighting fixtures complement both the Mexican crudeness of the fresco and the philosophic aloofness of the Oriental gentleman, and the pair of tiered tables provide ample space for accessories as well as a vase of flowers or a graceful fern.

At the far end of the room, the large corner window adds a feeling of freshness and with its potted plants lends color and coolth.

At the mere mention of games the play room responds. It is entirely contemporary, the wall paper a beige with strips of coral and green, the floor covering a highly waxed brown rubber tiling, designed for dancing. The chairs of bleached mahogany are upholstered in leather, some coral, some beige. Around the fireplace is an unusual facing of crystal and the brilliant macaw might be the spirit of the room.

The master bedroom is traditional French but modern in the choice of a monotone color scheme. The plain decorative fabrics depend for interest on contrasting textures, such as sheer celanese ninon with transparent velvets, and of sleek slipper-satin with the softness of the long-piled broadloom. The pale yellow ninon not only drapes the windows but frames the mirrored beds. The graceful Louis XV beds are covered with the yellow velvet, which is also used to upholster the headboards and make the sweeping spreads. Pale yellow damask is used on the comfortable chairs beside the cocktail table. A white carpet has been washed and chemically treated to give it luster and the faintest yellow tinge. Accessories for this room combine modern crystal with lovely old pieces of French porcelain. In the ceiling is a large mirror, luxuriously finishing this luxurious room.

The room designed for the son follows the popular 20th century mode yet repeats the sophistication of the rest of the house. Walls of grass cloth are the same pale beige tones as the bleached maple furniture and panels of the built-in wardrobe and bed. Shelves for books and collections, convenient drawer and storage space are provided. The room is done in wood tones, the carpet a light beige to match the walls and bedspread. The draperies are beige embroidered in deep brown chenille. A pair of brown upholstered chairs, a pair of modern brown wood lamps, and a pair of deep brown prints, framed in maple complete the room.

Each bath reflects the color of the room which it adjoins. The bath to the master bedroom repeats the color scheme of pale yellow, in the daughter's bath the walls are soft yellow corrugated tiles, with fixtures a dusty pink. The son's bath is beige and brown with strips of a deep dubonnet in the glass walls.











Photographs by W. P. Woodcock





Photographs by Dick Whittington

THE CALIFORNIA HOUSE OF 1938

By ELLEN LEECH

CUSTOM has erased novelty from the scattered signs on the highways inviting motorists to visit model houses, and disappointment has robbed such invitations of any true value. But when a home is reproduced in its entirety, even to the carefully selected accessories, then it is worthy of inspection. At Barker Bros., in Los Angeles, the house of the new year is presented *in toto*. This house of ten rooms embodies the experience of years and exemplifies new ideas and new trends.

During this new year few houses will adhere strictly to any one form or tradition. A general and very good rule is to allow the trend of home life, the various occupations, interests, and sports of the individuals making up the home to decide the furnishings. Once the architectural lines of the house have been established the furnishings will tend to follow the indicated direction. Since the house illustrated is modernized Regency there is a traditional formality in certain rooms, balanced by modernism in others.

In the California Home of 1938 the door opens to a circular foyer. Here the walls are blue-green and the floor black rubber, inset with a green plume motif. The chairs are of black lacquer upholstered with red patent leather. The settee and console are curved to fit the wall so that the circular feeling is unbroken. An entrance hall is a welcome addition to any home, large or small, giving the guest a moment in which to achieve an entrance, and admitting to a powder room, the modern version of a coat closet.

The foyer leads directly to the charmingly traditional 18th century living room or, in the opposite direction, to the completely informal very 20th century play room, with the book room a close neighbor. The book room is the chummiest room of the house and in color the warmest. Here the walls are pine-paneled of pale honey, the floor covering is a mixed beige and brown looped Chantilly carpeting. A walnut brown lamp and coffee table are in pleasing contrast to the Chinese red in the hand-blocked linen on the love-seat and draperies. Old Chinese vases, lamps and figures accentuate the quiet and restful charm of this room, a view of which appears on the front cover.

In planning the modern home, textiles may easily be chosen first, and with the return to favor of carpeting a wall-to-wall floor covering is established. From room to room the carpets may vary in tone and yet present a feeling of rightness with the furnishings. As in other things there is no rigid adherence to one type but what is best adapted to the need is used. A highly waxed rubber tiling is used in the play room, and durable polished rubber forms the floor covering of the breakfast room as well as the kitchen.

Reviewing the house as a whole several points stand out. The variety and individuality in decoration are presented through a wide use of new materials. Contrast is seen in the extreme formality of certain rooms against the very modern and light feeling in others. Rich silk damasks and satins are introduced into a relatively small house with no thought of incongruity, and again the hand-blocked linens assume new importance and are used with a strong sense of rightness in a room leading to a formal living room. Glass has grown in favor and there is the current preference for blond woods. Bleached and pickeled finishes are combined with textiles and with leather in many forms. In suitably scaled reproductions authentic period furniture proves how well old pieces combine and are thoroughly in accord with the latest modern pieces.







A charming traditional 18th century living room, where deep-piled, broadloom carpeting, rich silk damasks and satin in pale subtle colors make a proper setting for bleached and pickled woods. These are contrasted with the mellow old wood in a pair of antique walnut commodes flanking the fireplace, a fine old inlaid table, and the natural mahogany of the grand piano. Again in contrast is a formal grouping of sofa with paired Regency chairs and tiered tables, gold colored French porcelain lamps and a pair of 19th century English landscapes.

The French Hepplewhite dining room reflects 1938. By using mirrors for one entire wall depth is achieved and the delicate seafoam green of the room is accented. The carpet, a special broadloom is the same faint green of the walls and the hammered satin drapes, producing a feeling of spaciousness in a comparatively small room. The graceful Hepplewhite dining chairs are upholstered in burgundy patent leather. While the mirror top on the table concentrates the light reflecting it upward and repeats the silver tree of the mural.

Since the breakfast room caters to the less formal hours of family life it is planned for eating, drinking and lounging, and to this end has a durable polished rubber floor, and white iron furniture upholstered in leather. The color scheme is vivid and cheerful, a Viennese red ceiling, deep blue floor with white inlay, and a gay wall paper of red glass leaves on a white background. The buffet is built-in and is mirror-lined reflecting the array of covered silver dishes, promising ham and eggs or kidney and bacon.

The planning desk in the kitchen is an inspiration to well-ordered living, offering as it does a telephone, pencil and pad, and space for filing bills, receipts and recipes. The very modern clock is a circle of numbers and a pair of hands while a small mirrored radio lightens culinary tasks.



THE RESIDENCE OF MAJOR AND MRS. MAX C. FLEISCHMANN

Lake Tahoe, Nevada

GORDON B. KAUFMANN
Architect







The beautiful mountain ruggedness of a wooded landscape has been adopted by this Tahoe residence. The building is of a solid frame construction, the exterior trim an effective combination of stone veneer and wood siding, with heavy split cedar shakes on the roof. The interiors are finished almost entirely in stained knotty pine with oak plank floors. The furnishings have an Early American sturdiness about them, with the charm and simplicity of early Colonial days. The forbidding coldness of the northern Atlantic coast produced a race that was almost grim in its perseverance—and unrelenting in strength and hardiness. Much of that quality has been caught in the interiors of this mountain home—even to the brigs on the paneled walls. The primitive endurance however is only seeming for the house is electrically heated throughout and modern plumbing provides ice water only on an August afternoon and not for a January morning shave.



Photographs by Fred Dapprich



THE MILE-HIGH RANCH OF MRS. MOYE W. STEPHENS

La Verne, California

THEODORE CRILEY, JR., ARCHITECT

HAROLD W. GRIEVE, INTERIOR DECORATOR









The ranch house of Mrs. Moye W. Stephens located on a citrus and horse ranch forty miles east of Los Angeles, straddles a narrow spur between two heavily wooded canyons, high up in the Sierra Madre foothills. It is used by Mrs. Stephens, members of her family, and numerous guests, as a year-round, week-end and vacation house.

The plan is based on flexibility of accommodations, providing four separate bedrooms and bath units, with overflow sleeping space in the living room. From all parts of the house there are views over the tree-tops into the valley. The approach is by a path leading from the garage across a foot-bridge and along the canyon, thence through the dog-trot into the brick-paved patio with its great oak tree. The house may be called modern, but the rugged and simple materials reflect its mountain setting and its extreme weather conditions.

The walls are of light terra cotta plaster with an olive green dado. The shutters and the side of the second floor are rough redwood, oiled; eaves, porch ceilings and sash are terra cotta; the roof is of heavy butted shingles, linseed oil dipped.

The living room has an oak plank floor, walls of redwood, the natural light color being preserved by a special finish, and a ceiling of rough beams and planks, painted a deep violet blue. The fireplace jamb, of brick in salmon and buff tones, and its central panel, of mottled copper, extend to the twelve-foot ceiling; lights, concealed by the ceiling beams, cast a glow of light on the copper panel to light the entire room. Fire tools and light brackets, of wrought iron recall native plant forms—yuccas and sycamores.

The hikia overhanging the canyon at the end of the living room has a great upholstered divan seven feet square, and windows to the ceiling, hung with natural redwood Venetian blinds. Copper is also used in the drape box facias, and on the arms of the couches. The drapes and upholstered fabrics are predominantly green, with gay stripes recalling the exterior colors; the rug is rough-textured, natural buff color.

The dining room has walls of light buff with narrow wood battens, and a ceiling of rough boards stained a bit lighter than natural color. The curtains of off-white have a border pattern of fresh green, matching the table and buffet tops and the seats and backs of the chairs.



SNOW PLACE LIKE SUN VALLEY

By EDWIN TURNBLADH

CHRISTOPHER COLUMBUS became famous by discovering America but a good many current Americans that enjoy winter sports at Sun Valley, Idaho, think teacher should tell the children, too, about a certain Count Felix Schaffgotsch who "discovered" Sun Valley and went forth heralding the news with the fervor of Baron Munchausen, though more honestly, that here were "more delightful features than any other place I have seen in the United States, Switzerland, or Austria."

The Count was an Austrian gentleman-sportsman, acquainted with the European resorts. Taking the role of Queen Isabella, the Union Pacific backed the Count to explore for a select American winter sports region. Californians, of course, have always felt that the Count did not get around to California —to Yosemite, Lake Arrowhead and elsewhere. At any rate, the Union Pacific, on the counsel of the Count, went forward to encourage winter sports at Sun Valley for other people besides squirrels and bears. The Sun Valley Lodge soon arose on the snows—and, later on, the Challenger Inn. Both Americans and Californians since have learned that Idaho was presented by Nature with other bounties besides potatoes and Senator Borah. California is now sharing, with sisterly and patriotic grace, her winter sports business with Idaho—although quite far from relinquishing it.

American winter sports vary according to sections of the country. In the East and Middle West they consist mainly of shoveling a path from the garage or doing warming-up calisthenics while waiting for a street car. But no pamphlets are issued on the thrills of these sports, tournaments are hardly ever held, and no group lessons are given since all students are quite advanced.

In the West, however, where winter sports are more of a voluntary affair, an amazing number of bright thoughts have been hatched on what to do with snow besides shoveling it into the neighbor's yard. In Idaho and California, especially, efficiency experts have discovered it can be used for skiing, dog sledding, sleighing, tobogganning, photographing, admiring, and leaving when the vacationer has had enough. At the many resorts, professional experts, local and passing, guide the novice on most of these matters.

Among the Sawtooth Mountains of Idaho, near a town aptly named Ketchum, is the winter sports magnet—Sun Valley, which catches a sizable quota of tourists every winter. Of a scenic attractiveness which draws movie companies, making the genuine snow scenes, from Hollywood, Sun Valley has been partially subdued and civilized into a winter resort of a kind the migrant city dweller wants. On the Aristotelian theory he figures that moderation in all things applies likewise to winter sports, and when evening comes to the wilderness he prefers a good dance orchestra, a movie, or a game of cards, rather than any more tobogganning, thanks. Those amusements, in addition to winter sports, may be enjoyed at the Sun Valley Lodge and the Challenger Inn. Music and dancing is furnished nightly in the Duchin Room at the Lodge, and around the Challenger Inn is a village square—with a movie theater, billiard rooms and bowling alleys.

An Austrian-Swiss motif prevails at Sun Valley. The new Challenger Inn is of Austrian-Swiss design, as are the skiing instructors. Hans Hauser, chief skiing master, was a former champion of Austria. Some conception of the extent of skiing lessons at Sun Valley may be seen from the number of assistants to Hauser—nine of 'em. One can imagine that in a subject of this sort, roll is called both before and after class, lest a scholar be standing up to his ankles, head first, in a distant snowdrift, after trying a "double stem turn" or an "Open Christiana."

Electrically moved chairs carry the skiers to the top of the slides. To the tops of other slopes not reached by the lifts, skiers are transported on a giant sled, drawn by a snow tractor. At the tops of the Dollar and Proctor Mountain ski lifts, "Hot Potato" cabins serve hot lunches. Up to this point, no one can say skiing isn't a lot of fun.

Over at the Lodge is a resident physician and surgeon with a trained X-Ray technician, and at the village square is a drug store where iodine and liniment are kept—just in case.

A city dweller may come in his natural state to Sun Valley, for all the winter sports clothing, equipment, and ski paraphernalia may be purchased at stores near the Lodge. There

is a beauty parlor, a barber shop, and even a Saks Fifth Avenue.

But skiing is far from the only winter sport at Sun Valley—or at the California resorts. Swimming, not only for seals, is a winter sport of the West, but in a warm glass-sheltered pool.

Besides skiing and tobogganning, skating is a feature of the winter resorts of California and Idaho. Teachers give lessons in the entire art of it, from standing up at least until you can say Jack Robinson to spelling Jack Robinson on the ice in old English script.

At Sun Valley six Alaskan reindeer, of the spirited family of Dunder and Blitzen, chaperon moonlight rides in sleighs with all the jingle bells. Rides on dog sleds are another sport, while just to round out the variety a bit of skeet shooting is on the program.

When day is done and the guests done up, a French chef at Sun Valley serves forth a dinner which, meeting appetites edged by a brisk day outdoors, vanishes like the deep powder snow of the Valley under a warm spring sun.

After dinner at Sun Valley, there is dancing, a movie, a game of bridge, billiards or bowling, or a quiet evening with a book from the Lodge library. Other guests may choose to gather around the main lounge and talk about the events of the day. Skiers may tell about "the ski that got away."

Parallelling the winter sports of Sun Valley is California's Yosemite, 205 miles from San Francisco, 371 from Los Angeles. Here is Yosemite Lodge, a picturesque colony of redwood cabins at the foot of Yosemite Falls. The West's largest outdoor skating rink, a four track mile-a-minute toboggan slide, sleighs, dog teams, and skiing draw hundreds of Californians to Yosemite after Christmas.

As at Sun Valley and all the winter resorts, skiing is the *coup de grace* at Yosemite. On the slopes of Badger Pass is every slant of terrain, ranging in angles from what are termed the "nursery" slides. A ski school is directed by Hannes Schroll, a native of the Austrian Tyrol. Six High Sierra ski-runs vary from a mile to ten miles in length. The Yosemite Ski School includes waxing rooms, where the skiers may wax merry.

Other winter resorts of the West offer, with varying "class" and quantity, the same attractions as Sun Valley and Yosemite. Each is at least so equipped that a vacationer need not feel required to bring anything but himself, a zest for a winter fling, and a certain amount of wherewithal. Clothing and equipment can be rented at a small cost, and the spirit at none.

Around northern California are Mount Shasta, Feather River, Truckee, Tahoe and numerous more places. Central California, besides Yosemite, has Sequoia National Park, Cold Springs, Calaveras Big Trees State Park, and others. In southern California are Lake Arrowhead, Big Bear, Big Pines, and a big time for the seeker of winter sports.









Photographs by George Haight

DISTINGUISHED HOUSES

By PAUL ROBINSON HUNTER

Entrance to the home of Mrs. Nelson Perrin in Pasadena. William McCay, architect.

DURING the past four years many new residences have been added to the long list of distinguished houses that have brought attention and prominence to architecture in southern California. Wishing to effect a more general recognition of what has been accomplished during this period, the Southern California Chapter of the American Institute of Architects announced a competition in Honor Awards for residential architecture and arts. There was an immediate and generous response to the program, and one hundred and ten entries were submitted of work completed since the last competition in 1933. From these entries the jury of awards, consisting of architects Clarence A. Tantau of San Francisco, John Frederick Murphy of Santa Barbara, and Herbert J. Powell of Los Angeles, chose thirty-nine to receive Honor Awards and an additional twenty-five to be held for public exhibition.

The people of southern California have always looked with favor and pride upon these Honor Awards competitions. The idea was first tried here, and has since been widely used by chapters of the Institute throughout the United States. The program of the competition, prepared by a committee under the direction of Edgar Bissantz, sets forth the purpose of the Chapter: "—to encourage the appreciation of Architecture and Fine Arts related to Architecture, by extending its recognition of merit to those by whose ability in architecture, skill in execution, and cooperation such works were created." Thus awards are made not only to the architects and designers, but also to the owners, through whose sympathetic understanding for taste and excellence the work is undertaken, and to those contractors who have cooperated in giving form to the esthetic aims of the creator.

It has been my opportunity to study at some length photographs of the work which has received awards and to visit much of it personally. These houses, with their gardens and furnishings, make one realize once more what a privilege it is to live and work where good architecture is so abundant, diverse, and vigorous. Our architecture, even when it is clothed in period dress, continues to be distinct from contemporary work elsewhere, and exhibits an openness and freedom of plan, a variety and colorfulness of exterior, and a proximity to the out-of-doors that is appropriate to our climate and manner of living. The general trend during these last four years seems to be toward greater dignity, simplicity, and livability; and the smallest of the houses command respect and admiration. An increasing use of the newer materials is evident, and modern details, accessories, and fittings are making their inevitable inroad. These houses are decidedly individual in appearance and character, but they do have in common the one elusive quality of distinction, that something which lifts them above the ordinary and commonplace, and arrests the eye and invites examination.

It is interesting to observe that most of the awards to architects went to men who but a few years ago were considered of the younger group, and several of the names are only now becoming familiar. The residences submitted by the several architects represent a continuation and further development of the work that has come to be associated with their offices. The houses of Winchton Risley are set apart by their repose, simplicity, and directness. The



A residence in Bel Air designed by Roland E. Coate, architect. Landscaping by Katherine Bashford and Fred Barlow, Jr. This home was illustrated in the April 1935 issue.

work of Palmer Sabin has an air of urbanity and finish. Alteration and remodeling commissions have been executed with marked success by Russell Ray, Van Pelt & Lind, and Ralph Flewelling, who have transformed dismal, uninspired places into fine examples of Monterey and Georgian architecture. The most thoroughgoing modern house is by Harwell Harris. Wallace Neff has maintained the continuity of the best in our local Spanish tradition. Arthur Hutchason, Witmer & Watson, and Marston & Maybury have houses that show a nice appreciation for the California style that is slowly being evolved. The architect receiving the greatest number of awards is H. Roy Kelley, whose ability and activity have brought him legendary fame. In their group of three adjacent houses, Webster and Wilson have introduced new and progressive notes. The residences of Roland Coate are again to be remarked for their dignity, charm, and elegance. A cottage of New England ancestry by Arthur Herberger, in addition to an award, has also served as a background for a Warner Brothers Production. The work of Sumner Spaulding, including his own newly completed home, shows considerable versatility and a lively interest in experimentation. William McCay has displayed fine training in his treatment of three traditional styles. Traces of Oriental influence in the work of Edgar Bissantz give it great freshness and sparkle. In addition to the residences receiving awards, many others have been held for exhibition; among this group are noteworthy small houses by Henry Nickerson, Kemper Nomland, Donald McMurray, and Graham Latta.

A large number of awards were made in landscape architecture, for work executed by two offices of Bashford & Barlow and Yoch & Council. In most instances the houses themselves also received awards; so that no small amount of credit is due to the landscape architects, who through their understanding of the nature of the site, their appreciation of the design and character of the architecture, and their skilful use of plant materials have created the best setting for each individual house.

The modern interiors of Honor Easton are fine in their architectural simplicity and richness of color and texture. To Frank Baden has gone an award for a handsome bench that might well grace any garden. The presentation of the textile exhibit of Dorothy Liebes is most interesting; samples of a number of materials are shown, accompanied by photographs of the rooms in which they were used.

Through the courtesy of the Los Angeles Art Association, the Honor Awards and the additional work will be on exhibition during the month of February in the Lecture Room of the Los Angeles Public Library. This exhibit will also form the nucleus of a book of photographs of recent architecture in southern California, to be published soon under the auspices of the Chapter.

The revived demand and activity in new construction furthers the idea of more frequent Honor Award programs, not only in residences, but also in commercial, institutional and religious buildings. It is the earnest hope of the members of the Southern California Chapter that a widespread interest may be shown in this current exhibit, so that fresh encouragement may be given to all who are striving to produce work of merit and distinction in architecture and the related arts.



Photographs by Gabriel Moulin



THE RESIDENCE OF
MR. AND MRS. WERNER HEROLD
Berkeley, California

Designed by
JOHN HUDSPETH

J. M. WALKER
Builder



Settled at the end of the road on a lot sloping gently westward at the top of the Berkeley Hills, this rambling Spanish house has a magnificent view from all the main windows and enjoys a prevailing southwesterly wind. Each feature of the house is built around some cherished treasure brought from Switzerland or Mexico by Mr. and Mrs. Herold, who are fond of the romantic peasant type of interior and wanted a house suitable for their possessions. A house suitable also for their six fine spaniels. The kennels while close to the service porch had to be at a discreet distance from the living quarters and bathrooms and at the same time be under cover. "Love me, love my dogs" might be what Mrs. Herold had in mind.

LANDSCAPING BEGINS AT HOME

By PHILIP ILSLEY
Landscape Architect



Photograph by Philip Ilsley

IN landscaping "Southridge" I had a good chance to practise what I have always preached, namely, that as much as possible of the landscaping should be done in advance of building, in an effort to avoid that "naked" look possessed by most new homes before their surroundings have been softened by greenery.

A brief summary of the work done at "Southridge" will explain how we were able to show a reasonably mature landscape by the time the house was ready for the decorators and how we saved considerable money into the bargain.

This portion of the "Sheltered Hills" acreage was acquired in January 1936. About a month later we had selected the site for our future home—just in time to get about thirty bare root native Sycamores planted in the canyons before their bursting buds made transplanting unsafe. That finished, a quarter acre was cleared and ploughed for a nursery so that a season's growth would be gained while we were clearing and grading the rest of the land, building roads and paths, installing the irrigation system, fertilizing, cultivating, and in general getting ready for the actual planting.

The house site lay astride a rocky ridge between two canyons, so that the location together with the southern exposure gave us our name. A short distance in front of where the house was to stand was the beginning of a little barranca which deepened farther down and split the ridge like a pair of trouser legs. The head of this barranca was pure deep leaf mold and top soil which we despoiled for our lawns, substituting three descending pools of the water gardens. This dirt moving was done by the tractor that graded our main drives, lawns, house site and motor court so that we were able to install our permanent water mains, irrigation heads, etc., and start our actual landscape planting in October, 1936. Meanwhile our plants had gained a season's growth in the nursery, and considering that they came from flats and 2½ inch pots in February they were quite a respectable size. We also produced some large trees for our foundation landscape and for over three months we balled, boxed and planted industriously.

The eastern slopes in this district all carry good rich deep black soil, while the western slopes are thin and poor and the tops of the ridges often rocky hard pan. This arrangement prompted us to save all top soil from the drives and pools for the lawns and gardens near the house; to blast holes in the west slopes where we planted a forest of trees; and to save the rich east slopes for permanent gardens—all kinds of fruits, nuts, berries, vegetables, flowers for cutting, Bermuda lilies and our iris gardens. About 3000 bearded iris in variety were planted in July, 1936 and divided a year later so that this spring there will be about 30,000 iris in bloom in drifts all over our east hillside for nearly a fifth of a mile up the canyon.

In February, 1937 we started work on the house itself and laid aside garden activities for about three months while the abundant winter rains were being absorbed by our trees and shrubs. The main drive was given a temporary surface of rock and oil to carry the heavy building material trucks, and by the first of May we were ready to whip our landscape into final shape. All stone work and garden masonry was put in as rapidly as possible so that rock garden plants and mosses could apply their softening influence. The water garden was completed and planted—the swimming pond constructed and the tennis court graded and seeded. Yes, "seeded." Most people in California have never seen a *lawn* tennis court unless they have visited Wimbledon or Forest Hills—and of course they are not practical for heavy play unless you have several spare courts. But they are beautiful, and may be used for archery, lawn bowls, badminton, croquet and putting greens.

The water garden, by the way, was built of stone from our own land—some of the boulders weighing over three tons. For the balance only local rock, natural to the district, was used.

The rough carpentry was finished by July. With the disappearance of the lumber pile, we graded and seeded the lawns so that when the house was finally finished in September we had only the final paving to apply. A little planting of lush tropical plants near the house and the place looked complete.

As over 200 species and several times that number of horticultural varieties were used, there is not space for a planting list but the backbone consists of natives—oaks, pines, sycamores, cypress, California and Catalina cherry, mountain lilac and Toyon. These are supplemented by cedars, junipers, yews, magnolia, jacaranda, acacia, eucalypti, hibiscus, plumbago, solanum and other exotics. A rose garden was planted bordering the lawns and many ferns and shade plants were used beneath the trees. Thousands of summer blooming annuals were in bloom before the house was finished and their successors are now starting bloom for the winter. Freshly filled slopes were planted to mesembryanthemum in July and are now firmly matted to stand the winter rains. The finest variety for this purpose is used on the Coast Highway at Pacific Palisades whence we procured cuttings in 1936 from which in 1937 we covered 20,000 square feet of slope. It has gray green leaves, a copper crimson flower, roots as it goes, stands drouth, and always looks well. California native wild flowers are used in abundance and vines not only on treillage and pergolas but as ground covers on steep banks.

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THE AMATEUR BOTANIST



A PERFUME GARDEN

By BERNICE ASHDOWN

NO GARDEN is lovelier or brings more genuine enjoyment than a well planned perfume garden. It may consist of an entire garden dedicated to the purpose, a border of carefully chosen sweet scented flowers or merely a corner in the perennial garden. If none of these is available, one will find that in any flower garden, whether large or small, the addition of plants carefully selected for their perfume, will materially increase its attractiveness.

Sweet smelling plants may be classified as follows: (1) plants having fragrant foliage, i.e., rose geranium, hergamot, mint, etc.; (2) plants having fragrant roots, i.e., orris root or the iris; (3) plants having fragrant bark, i.e., eucalyptus, spice bush, etc. and (4) plants having fragrant flowers including roses, violets, jasmine, etc.

Flowers produce perfume primarily to attract insects for the purpose of pollenization. Petunias and nicotenia are more fragrant at night and attract various kinds of moths while roses, dianthus and lilies give off more perfume during the day and are visited by bees, butterflies and hummingbirds, each adding a note of interest to the garden.

It is generally conceded white flowers are the most fragrant, while red, pink, yellow, purple, brown and blue follow in order of their fragrance, most blue flowers being scentless.

In design the garden should be simple. Its walks, preferably of turf or flagstone, should be laid out to make every part of the garden easily accessible both during the day and at night. They should also be graded to insure good drainage.

The garden should be adapted to suit its location and to meet the owner's personal preferences. It should contain favorite plants carefully placed in a setting where they will look their best. A pool in a perfume garden is always delightful and most flowers are much more fragrant in a humid atmosphere or near water. Such flowers as petunias, tuberoses, rose geranium and clove pinks are especially lovely when planted on the margin of the pool where they can trail or droop over the edge.

Plants should be chosen which will bloom consecutively, keeping the garden flowering continuously throughout the year. In choosing them, one should select a few unscented ones to be interplanted with those having strong odors. Care should also be taken that all the plants do not smell too much alike.

Since the birth of civilization, men have valued plants for their perfume. Today the most valued of these treasured plants of antiquity as well as new hybrids are our heritage.

The lack of space makes it impossible to list more than a few of the many hundreds of these plants which are available at reasonable prices.

Spice Bush (Benzoin aestivale)
A handsome aromatic shrub growing from 6 to 15 feet high. It has small yellow blossoms in spring and scarlet berries in the fall. It may be used as a hedge.

Wintersweet (Calycanthus praecox)
An early blooming, small shrub with attractive foliage and fragrant yellow and brown flowers. They do well in any good garden soil.

White daphne (Daphne odora alba)
Blooms in January and February with fragrant, waxy blossoms. It is dwarf in habit and has glossy, green leaves. Requires good, well drained soil and sun or semi-shade.

Breath of Heaven (Diosma ericoides)
A shrub of real merit, having richly aromatic foliage and myriads of tiny, white flowers in spring. It is a hardy grower and may be clipped constantly without injury. Prefers a light, sandy soil.

Spanish Broom (Genista hispanica)
A very lovely and much used shrub bearing racemes of fragrant yellow flowers continuously throughout the year. It is very hardy and does well in any soil.

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Spanish Jasmine (Jasminum grandiflorum)
A deliciously fragrant shrubby vine which has been at home in California gardens for half a century. Its flowers are white and star shaped. The buds are occasionally marked with purple. It is easily grown in any good garden soil.

California Privet (Ligustrum ovaliforlium)
A hardy hedge plant having glossy, almost evergreen leaves. Its blossoms are small, white and fragrant. It is easily grown and may be clipped into any desired shape.

Lemon Verbena (Lippia citriodora)
An old fashioned shrub with rough textured, lemon scented foliage. Its flowers are small and white. It is easily grown in any good open soil.

Hybrid Sweet Brier Roses var. Bradwardine
A beautiful and hardy climbing rose. Its blossoms are a fine clear pink and very fragrant. The foliage is glossy and sweet scented.

Lilac (Syringa vulgaris)
This lovely shrub is so universally a favorite that it needs no description. Lilacs are very hardy and bloom profusely if given a deep rich soil. They bloom in late spring.

Wistaria sinensis
A lovely climber which blooms with large pendant clusters of pea-shaped purple or white flowers in May. It is especially suitable for covering pergolas. Prefers a light, rich soil.

Sweet Sultan (Centaurea imperialis)
A charming annual with thistle-like flowers in shades of rose, pink, white and mauve. They bloom profusely throughout the summer and do well in any soil.

Lily of the Valley (Convallaria majalis)
A delicate flower blooming in May with globular, fragrant blossoms drooping from 8 inch stems. They are most charming when planted in masses. Require shade or semi-shade and moderately rich soil.

Carnations (Dianthus caryophyllus)
Choose one of the many outdoor varieties, since the type sold by the florist is not hardy in the garden. They are available in many colors including pink, red, yellow and white. Their spicy fragrance is delightful in the garden. They prefer rich soil and plenty of water.

Freesia
A lovely winter blooming bulbous plant with very fragrant, waxy flowers in shades of pink, purple, yellow and white. They need rich soil, plenty of moisture and protection from frost in northern gardens.

Lemon Lily (Hemerocallis flava)
Blooms in early summer bearing fragrant yellow lily-like flowers on 3 foot stems. Does well in any good soil. It is especially effective planted in masses. Its grass-like leaves make it suitable for planting near water.

Hyacinth
Too seldom do we see these prim little spring flowers. They are very fragrant and come in shades of blue, pink, red, purple, white and cream. Any rich garden soil is suitable.

Florentine Iris or orris root (Iris florentina)
Has large white blossoms veined with purple. Its root is sweet scented and has been used for centuries in the manufacture of perfume. It should have a semi-shady moist location.

Lavender (Lavandula vera)
A highly fragrant plant which grows 1 to 3 feet high . It blooms from July to September with small flowers on spikes. Prefers a rich open soil.

Regal lily (Lilium regale)
One of the most beautiful and hardiest of lilies. It bears large fragrant flowers on stems 4 to 6 feet high. Requires rich soil.

Tuberose (Polianthes tuberosa)
Blooms in winter with very fragrant, waxen textured white flowers on 2 foot stems. They grow well in any rich soil.

Rosemary (Rosmarinus officinalis)
A popular aromatic plant growing 2 to 4 feet high. Its leaves are used for culinary purposes. Its blossoms are small and purplish blue in color. Blooms in summer.

Mignonette (Reseda glauca)
A spreading plant with spikes of small very fragrant flowers. It grows 10 to 12 inches high and makes a good border plant. The richer the soil, the finer the flowers.

Cottage tulips variety Mrs. Moon
A very large yellow tulip with gracefully pointed petals and intoxicating perfume. It grows about 2 feet high. Prefers a rich well drained soil.

Garden Heliotrope (Valeriana officinalis)
Grows 2 to 5 feet high. Its flowers which come in June are pale pinkish lavender and very fragrant. It is hardy and does well in any soil.

Violet (Viola odorata)
A charming creeping plant which needs no introduction. They do well in any open soil and semi-shade.

SMITTER TREE EXPERTS

Los Angeles, California



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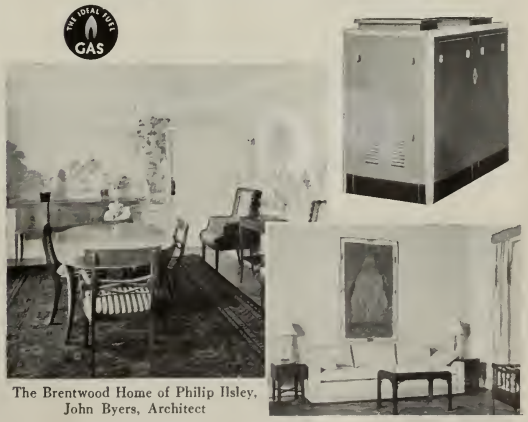
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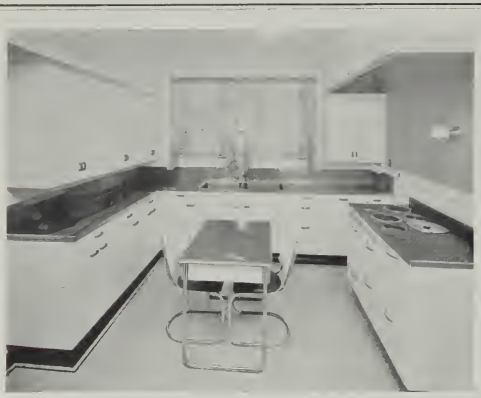
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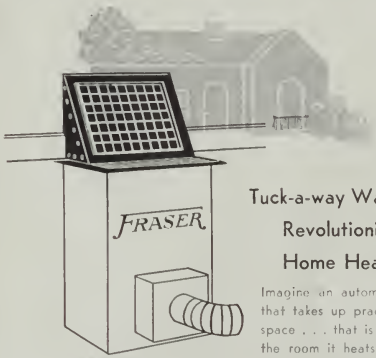
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NEW PRODUCTS AND PRACTICES

No Drain on the Budget

A drain tile cloth, of 8 mesh 24 gauge wire, heavily galvanized, resistant to corrosion underground, is a new product announced by the California Wire Cloth Corporation of Oakland, California. Use of this cloth makes possible a wider spacing of drain tile, which increases the efficiency of a drain tile system. The cloth comes in bundles of 50 pieces and in lengths which allow plenty of overlap to facilitate the laying of popular sizes of drain tile. It prevents the finer aggregate from falling through the drain tile spacing and contributes definitely to the satisfactory operation of a drain tile system.

Our Glass Conscious Country

Because of the enhanced demand for glass in building and interior decorating, new and constant experiment is developing types of glass which accentuate its virtues and reduce its faults. One of the new glass products is translucent Vitrolux, a colorfused, tempered plate glass that is approximately five times stronger than regular plate glass, is highly resistant to thermal shock, and can be twisted and bent to a surprising degree. Electric bulbs behind this glass diffuse a soft, evenly distributed light, making especially effective, colorful store fronts and building exteriors. Two other new Libby-Owens-Ford glass products are Vitrolite—an opaque structural glass—and Aklo, a plate glass of special composition, made to absorb the infra red rays which carry approximately one half of the sun's heat.

Wool Clothing for Buildings

To asphalt shingles, roll roofings, sidings, building papers, paints and cements, the Barrett Company of New York have now added a Rock Wool Insulation, an improved mineral fibre, in three types—Rock Wool Batts, Loose Rock Wool, and Granulated Rock Wool. The first is especially applicable to large areas during new construction, the second is particularly adaptable for insulating homes already built as it packs easily into narrow spaces. The Granulated Rock Wool, blown between studding and joists from outside the house, is suitable for old homes as well as new.

Siding for Industrial Units

Combining asbestos fiber and Portland cement, Trafford Tile has been announced as especially suitable for application to large areas where substantial economies may be effected in the building of skeleton frame buildings. Of fire and weather resistant qualities, Trafford Tile is said to require no protective coating. This new material for siding and partitions has particular applicability to American industry because of the demand for large industrial units of skeleton construction, quickly and economically erected. It is manufactured by Keasbey & Mattison at Ambler, Pennsylvania.

For More Wall Plugs

A small, but very practical detail often overlooked by house buyers and builders is the number of electric wall plugs available for lamps, vacuum cleaners, etc. Where this detail has been skipped over in the building of the house, a "Plug-In" Strip may now be installed. Manufactured by the National Electric Products Corporation this new outlet wiring system is a continuous self-wired strip which provides outlets or "plug-ins" every six or eighteen inches, and may be installed around baseboards, into plaster walls or wood paneling. Besides providing the convenience of added wall plugs, the device does away with long extension wires which trip the unwary.

But Not More Traffic Signals

With unending research, the Bakelite Corporation of New York is producing transparent molding materials of a high quality which open up an entirely new field for plastics. Several types of Bakelite transparent phenolic molding materials have been developed. Molded parts produced from these materials are not only attractive due to their rich color and transparency but practically desirable because of their hardness, heat resistance, dielectric strength, dimensional stability, and lightness in weight. Except for such nuisances as traffic signals, this Bakelite may be used for many interesting applications—transparent containers, knobs and handles, cutlery handles, gauge glasses, lamp shades, electric appliances, etc.

Barrier to the Elements

To check the destruction of concrete, steel, and wooden buildings and equipment by corrosion, erosion, electrolysis, etc., American Concrete and Steel Pipe Company, Los Angeles, have developed Amercoat, a sprayable corrosion-resistant plastic. In addition to its indifference to corrosive forces, Amercoat is reported to bond to the base material whether it be concrete, steel or wood. It cannot be peeled or readily chipped off. Naturally colorless, Amercoat may be pigmentized to practically any color or shade, thus serving as an ornamental covering as well as a protection. It is applied with paint-spray apparatus.

Washable Wall Paper

Of the various designs of wall paper there is none commercially known as the peanut butter motif, although at homes where there are children such a pattern may sometimes be found. However, if parents do not prefer that after-lunch design to be permanent, it may be effaced, with soap and water, from Duray washable wall paper. The value of a washable wall paper is at once apparent to every home owner and to hotel managers. The hotel McAlpin of New York is reported to have ordered Duray for the walls of over a thousand rooms. The wall paper is manufactured by the Clopay Corporation, Cincinnati, Ohio.

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The office of Mr. Warren B. Wood of the E. K. Wood Lumber Company in Los Angeles has been modernized with Kraftwood walls, plywood with tooled designs grooved in the wood, while the ceiling is of Nu-Wood tile. Venetian blinds complete the modernization.

Faucets and Faucets

The tourist who, on viewing Niagara Falls, wondered if she had turned off all the faucets at home, would not have needed to be concerned were those faucets of the self-closing variety manufactured by the Chicago Faucet Company of Chicago, Illinois. The self-closing faucet is only one of the numerous modern types described in the Company's new Catalog F, a booklet designed not only for the home owner but for the architect whose advisory service should extend to the selection of plumbing fixtures.

Garden Lighting

Electric Spigot—"Juice Now On Tap." Designed to supply electric current for use outside of the house, the National Electric Spigot protects the electricity from the elements. It places a weatherproof hood and a cover hinged with a heavy spring over the outlet. Garden lighting is considerably helped by a device of this kind, manufactured by the National Electric Products Corporation of Pittsburgh.

Making Air Behave

Fresh air with no accompanying drafts is one of the features of a new "Tempryte" insulating window offered by the Truscon Steel Company of Youngstown, Ohio. These windows can be attached only to the inside of the Truscon operator-type casements. Among other advantages is the lessening of condensation or "sweating" on the window during cold weather. Condensation is dependent on two factors, namely, the percentage of humidity and the outside temperature. University of Michigan tests have shown that at a humidity of 35 degrees condensation will occur when the outside temperature is 27 degrees Fahrenheit. With Tempryte insulating windows, however, the outside temperature must be approximately zero before condensation will form.

A New Wallboard

A recent development in the Douglas Fir industry is a new three ply fir wallboard with a processed face and tooled, grooved designs, called Kraftwood. The treatment used creates an artificial grain differing from anything heretofore produced and which completely eliminates the slash grain of rotary cut fir. It equalizes the natural expansion and contraction of the wood and increases potential use as a wall paneling by lending itself to a greater variety of finishes. Kraftwood, moreover, comes treated with a resin sealer that both waterproofs the panel as well as results in a primer coat, thus saving one coat of paint. The manufacturer, M & M Plywood Corporation, Portland, Oregon, has issued a 16 page illustrated booklet showing color plates and full descriptive information as to installation procedure and painting formulae. The E. K. Wood Lumber Company, 4701 Santa Fe Avenue, Los Angeles, has been appointed distributors for southern California.

Insulation

Produced by the Celotex Corporation, Cemesto Board is a new asbestos cement clad insulation board combining high insulation value, fire protection, permanence, light reflection, rigidity, exceptional structural strength, water-proofing, sanitation, and ease of application. Furnished in standard wall board sizes in multiples of one-half inch with a one-eighth inch surface of asbestos cement on one or both surfaces. Particularly recommended for industrial drying and conditioning rooms, air vent ducts, spandrels, steel frame buildings, hangars, or interior or exterior wall construction of all types. Ask for booklet 837-756.

Sealex Explained

Congoleum Nairn Company have issued a booklet, "Resilient Floors of Sealex" which includes new patterns, feature strips and insets, special uses, and other information for architects.

Dipping into Paint

The National Lead Company have published two booklets, "Let's Look at Paint" and "The House We Live In." The former giving information on colors, light, textures, costs, and durability; the latter treating the decoration and protection of a house.

Hearth Warming

Superior Fireplace Co. of Los Angeles describe in a folder their new double-walled metal fireplace form. This Heat Circulator increases the efficiency of the fireplace and aids the circulation of warm air.



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The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

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BOOK REVIEWS

LONDON: THE UNIQUE CITY—By Steen Eiler Rasmussen. The Macmillan Company, $4.00

CAN YOU imagine the authorities that be, prohibiting the growth of a city? If you are an American, you probably cannot. In the United States, where cities are struggling, fighting, annexing and manipulating politics to increase the size of cities so that they may boast of having the largest city in a state or a district or the country, where the people boast that they have the largest trees, the largest factories, the biggest sundials, the biggest pumpkins and the biggest liars in the world, it is inconceivable that anyone could at any time in recorded history have forbidden the growth of a city. Yet this very thing was done by Queen Elizabeth in England in 1580. Her proclamation "Doth charge and strictly command all manner of persons, of whatever quality soever they be, to desist and forbear from any new building of any house or tenement within three miles from any of the gates of the said city of London." Again in 1592 it was proclaimed "That noe person or persons of what Estate, Degree or Condition soever shall from henceforth make and erect any newe Building or Buildings House or Houses for habitation or dwelling within either of the said cities (of London and Westminster) or within three miles of any of the gates."

The above are excerpts from a book that has given me more undiluted pleasure than any I have read in many years, "London: the Unique City" by Steen Eiler Rasmussen. To those who feel that architecture is a subject drier than the bones of Ptolemy, I recommend this book. To those who want to know more about the intimate history of the world's greatest city, I recommend this book. To those who are lovers of English history, custom, art, pastimes and sports, I recommend this book. To everyone who can read English, I heartily recommend this book.

Mr. Rasmussen treats every phase of the city's development in a way that is so simply and gracefully interwoven with the problems of social existence that he leads you through nearly four hundred pages to a point where you regret that there are not four hundred more to come. Town planning schemes for the last four hundred years, landscape gardening, public squares, transportation, garden cities and municipal government are all treated with a clarity and simplicity that makes one wonder why so few people understand city planning and architecture. I repeat such sentences as "The streets of a great city resemble the bed of a river with the traffic pouring through it." His chapter on "The True and Sad Story of the Regent's Street" is worthy a thousand word review in itself. The history of that big city has been a fascination to all who know London's Piccadilly. Mr. Rasmussen's analysis of the John Nash plan for this great thoroughfare and his summing up of the growth of other plans for the streets is a masterpiece. He closes the chapter with these words "All that was simple and refined has disappeared and Regent Street is now merely an ordinary street in the overflorid international style which is considered by the Chinese as the true expression of European civilization."

An excellent running mate for this book is "Disappearing London" by E. Beresford Chancellor, author of "The History of the Squares of London," because "Disappearing London" is merely a book of etchings of streets in London before the advent of modernism and demolition. Not that Mr. Rasmussen's book is deficient in illustrations. On the contrary, it is copiously illustrated with reproductions from photographs, airplane views, oil paintings, water colors, sketches and ground plans. In fact, what with a lengthy bibliography and list of books of references including such works as "Pepys' Diary," the entire subject is handled in an almost encyclopedic manner.

My enthusiasm for the book makes it difficult to write any sort of a review referring to its technical and historical content. I should have started by stating that Mr. Rasmussen clearly proves his contention that London is a unique city with the demonstration that one of the factors in his reasoning is the fact that London is a scattered rather than a concentrated city. Beginning with a comparison with Paris and Vienna as concentrated cities, he develops a picture of London scattering in quite a contrary manner, and follows this development through the centuries so as to give a clear, logical picture of a great, perhaps the greatest, city sprawled over what was once a series of towns. From there he goes into an analysis of streets, major arteries and plazas. He gives you a picture of the consolidation of Westminster, Marlybone, London and other small towns into what is now the great metropolitan London that we know. Thence he takes you through domestic architecture, the balconied houses, up Park Lane and Berkeley down to the moderns of today, so devoid of all romance and historical background. His chapters on garden cities are epitomies. His closing paragraph, which follows, should be framed and hung in the administrative offices of every city in the United States.

"The monumental city of antiquity, Peking, is ruined by the intrusion of houses of European types which destroy all the harmony of its plan. And now London, the capital of English civilization, has caught the infection of Continental experiments which are at a variance with the whole character and tendency of the city! Thus the foolish mistakes of other countries are imported everywhere, and at the end of a few years all cities will be equally ugly and equally devoid of individuality. This is the bitter end."

By MARK DANIELS, A. I. A.

GLASS IN MODERN CONSTRUCTION, with an introduction and text by Harold Donaldson Eberlein and Cortlandt Van Dyke Hubbard. Charles Scribner's Sons. $3.75.

SIXTY-TWO plates of photographs of entries in the recent Pittsburgh Glass Institute competition are presented in this book. With these plates is an introduction giving the story of glass from its Phoenician beginning, describing briefly the nature, kinds and properties of glass, and concluding with a description of a few of the more common techniques of glass construction and installation.

The plates incidentally picture glass in a wide variety of uses. Clear glass forms whole walls which slide horizontally or disappear below floor level. It appears as outdoor windbreaks, as sound reflectors, as display windows, as bullet shields, as tables and table accessories. Translucent glass composes partitions, luminous ceilings, backgrounds for signs, and escalators. Glass block replaces both the conventional wall and the conventional window in dwellings, warehouses, and operating rooms. It often becomes a source of indirect light. Mirrors are used structurally as walls and as backgrounds for murals. Colored, leaded and curved glass appear in a variety of ways.

To glass manufacturers, to glass dealers, and to the authors of "Glass in Modern Construction" this collection of photographs is interesting chiefly if not solely as a demonstration of the extensive use to which glass can be put.

To the designer, on the other hand, these photographs are chiefly interesting as evidence of a new integration in architectural design. Recent developments in air conditioning, insulation, illumination and various mechanical and automatic devices have widened the use of glass. New systems of construction have been developed in which columns and walls merge structurally with the beams and floors and produce a continuity of structure that not only makes large glass areas possible but invites a truly plastic conception of building. With the disappearance of the interruptions and joints natural to the ancient order of architecture, shapes and spaces more natural to the movement of human beings will inevitably develop. These shape spaces will be clothed in materials providing not only the familiar protections from heat, cold, rain, snow, wind and dust, but providing also the sight of the sun, sky, ground, plants, and the possibility of merging the inside with the outside at will, actually as well as visibly. No building yet built has begun to realize these possibilities, yet many pictured in this collection suggest them.

Something of this sort is what Mr. Eberlein and Mr. Hubbard might have suggested in their text. But instead of this they announce that "it is the function of architecture to reconcile utility and seemliness" and in their comment on the work pictured they then proceed patiently to keep score on "seemly aspect."

The reproductions are excellent.

By HARWELL HAMILTON HARRIS

SHAKER FURNITURE, the craftsmanship of an American communal sect. By Edward Deming Andrews and Faith Andrews, Yale University Press. $10.00.

WITH forty-eight full page illustrations from photographs taken by William F. Winter, and a preface by Homer Eaton Keys, this book is a tribute to a people.

The Shaker craftsmanship is so interwoven with the religious belief of the Shakers that one needs to understand something of that in order to interpret the principles of furniture design as carried out by them. This the authors have done and in doing so have given us a record of the history of their craftsmanship. Their furniture by its pure simplicity of design touches some chord in each one of us. This simplicity in form is further enhanced by splendid and honest construction which is also a part of their craftsmanship.

The making of Shaker furniture is slowly slipping into the past and the collector will do well to acquire examples of it before it disappears from the market. This book is to be recommended not only to the collector but to all those who wish to know something of the history of these good people.

By ALICE R. ROLLINS

COLLECTING OLD ENGLISH LUSTRE. By Jeannette R. Hodgdon. Southworth-Anthoensen Press, Portland, Maine. $2.50.

THE book will be welcomed by all lovers of lustre ware. It is beautifully illustrated with examples from the author's collection.

The author has given us in this small book an incentive for collecting for the pleasure to be obtained from it. She also says some very pertinent things about museums being established in small communities in order that a love and enjoyment of the old things of other days may be encouraged. She summarizes the history of lustre ware by quoting several authorities on the subject, which is of help to the collector.

By ALICE R. ROLLINS

ADVENTURES IN COPPER LUSTRE

(Continued from Page 11)

farewell. Another shows the ship under full sail and the following:

"Remember me when this you see,
And keep me in your mind.
Let all the world say what it will—
Speak of me as you find."

The metallic wash which produced the Pink Splash lustre decorating these jugs was applied over a cream slip. It settled in purplish and pink marblings and splotches, showing deep copper at the edges, and the whole appears covered with a translucent film of copper. Many ornaments were entirely covered with Pink Splash.

One of the very prettiest of cups and saucers is a flare-shaped cup set in a deep saucer, completely covered with copper lustre, deep and rich in quality and color. The decoration is in relief—an apple with leaves and stems in ruby, yellow and luscious green. These groups are repeated three times on the cup and five times on the inside flare of the rim of saucer.

My first whole piece of copper lustre was acquired in Old Mexico. In the quaint little town of Cuernavaca I went into a shop near the lovely Jardin de la Borda to buy a Spanish fan and came out with an English copper lustre jug, twin brother of my early broken treasure. It is six inches high, subdued and mellow in tone, with two bands of clear blue, the lower criss-crossed with the lustre. Later I found a smaller jug, similar in shape and decoration, but with yellow bands.

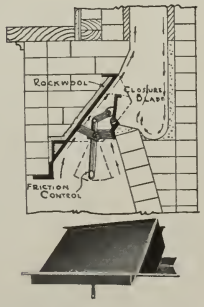
Wandering along South State Street in Chicago, on booty bent, I caught a gleam of lustre in a dingy window. I entered. Sure enough, there was a jewel of a copper lustre jug. Even now I thrill when I think of it, for so much of the joy of acquiring these treasures is the thrill of the unexpected. The shop-keeper handed it to me. "How much?" "Oh, not very much—ten cents, I guess." I gasped "It's copper lustre." Well, that apparently was nothing in his life. The jug had come in with a lot of junk, it was cracked, and a dime was all it was worth! I grasped it and fled. It has a tiny crack, but it also has the most glorious golden lustre! The bottom part is marked in diapering in relief. The upper part is divided into four panels in each of which is a crude little tree in rose and green. The shape is unusual in copper lustre, and I should like to know just where it had been potted and its history.

In a shop in Seattle I came upon a choice jug—not for sale. I haunted that shop for two years and finally carried out the jug. It is one of the most interesting I have ever found. On the bottom is a Masonic emblem in relief. It had either been made to commemorate some Masonic event or as a gift to a Mason. It is five inches high and quite squat. The lower part is divided into three sections by horizontal lines, and in each section is a different design in relief, the whole covered with lustre. Above that is a wide floral band—the Rose of England, the Shamrock of Ireland, and the Thistle of Scotland, all in gorgeous coloring—rose, green, blue and yellow. The lustre is not as fine as on some of the other jugs. This one has evidently seen hard service, but it is in perfect condition. The owner of the shop was loath to sell this jug. A young man had borrowed money from him, leaving his precious jug as security. He promised to redeem it very soon, but for three years the jug sat on the shelf, waiting patiently the return of its owner. Where is he? No one knows. The jug is mine until he claims it.

There is something very satisfying in a group of copper lustre, the warm tones are richly decorated. There is a solid worth about the shapes. They were designed for daily use for plain, unpretentious people. The handles of the jugs were well placed and the spouts were made to pour. They did not aspire to ape something more elegant, as was the case in silver lustre. They were made to fill a need, and they have the charm of simplicity and honesty.

I am often asked how I know a piece of lustre is genuine. No one who is at all familiar with the English copper lustre of the 19th century could possibly mistake a modern piece for the old. There is a certain "feel" to an old piece of pottery or china and this is especially true of lustre. The contact with human hands may have worn the glaze off the handle a trifle, perhaps the contour of the relief decoration is a bit dulled. Pass your hand over an old piece of lustre and realize the mellow smoothness of it. The bloom of youth has nothing on the bloom of age.

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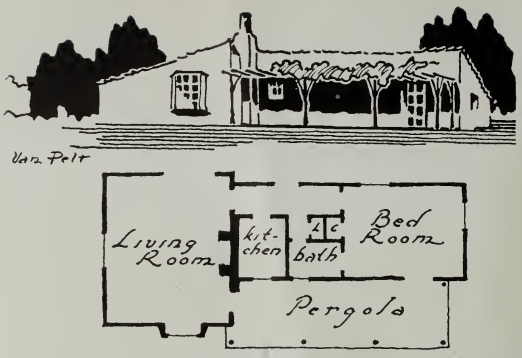
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January is one of the desert's favorite months and a hideaway no larger than a bird's nest has been designed by Architect Garrett Van Pelt to be built at the base of San Jacinto near Rancho Mirage. The hideaway will accommodate a surprising number and can be most attractively equipped.

TRENDS IN MODERN ART

(Continued from Page 7)

The youngster of natural talent and creative ability who is lacking in experience and training fits naturally into the mural program as assistant to a master artist, where he has an opportunity to learn the limitations and possibilities of the various media. Through the suggestions of the master and observation of his methods he is able to improve his own technical skill and knowledge until he can produce a satisfactory design and execute it himself.

Numbers of such units, approximating the old guild form of organization and emphasizing again the trend away from artistic individualism and isolation, are functioning happily and effectively in the cities of the West today—to their own mutual benefit and the immense cultural enrichment of the country.

On the other hand, many individuals of fine skill and ability, well-trained and competent in the use of their media, are finding themselves in the various visual education activities carried on by the Federal Art Project where careful, meticulous craftsmanship rather than creative ability, is the prime requisite. Chief among these is the Index of American Design which is compiling a record, in black and white drawings and in color, of all decorative design of native origin developed prior to 1900. This work has been recognized as of incalculable importance to the country and provides this class of artist with that essential feeling that they are performing a socially valuable function, while at the same time it calls for just the skills which they possess. Cases of truly remarkable personal rehabilitation have been numerous in both of the above groups.

While it is impossible to do more than indicate the general ways in which the Federal Art Project is influencing present art trends in the West, mention should certainly be made of the educational program which the project has been carrying on and which is certain to have a profound influence on the art of the future.

Children's classes in creative art are being conducted in hospitals, community centers and settlement houses. Portfolios of lithographs, loaned to state boards of education, are being circulated on regular schedules, among isolated rural school districts where they are bringing to many communities their first glimpse of any art above the level of the annual calendar cover. In addition to this the Project's own exhibition program is holding hundreds of exhibitions, not, for the most part, in old established museums, patronized only by the already art-conscious, but in schools, libraries, hospitals, settlement houses and community centers where they are being seen by hundreds of thousands who have never before come in contact with original works of art by living artists.

The response to all this is tremendous and the growing demand for art, in all its forms, is difficult to believe unless one comes in direct contact with it. The reactions of the people, particularly the children and young people, to this art are amazingly positive, if not always predictable. It is too soon to hazard a guess as to just what the effect of this wide range sowing of the seeds of art interest is going to have on the art of the future, but that it will be a decided factor seems self-evident.

The question has been asked, "Does not this new and growing preoccupation with the art needs and desires of the people constitute a regression, demand a compromise on the part of the artist in attempting to paint down to the people?" The answer is definitely no. The artists themselves are realizing that they cannot get too far ahead of the general level of public taste and that if they are to continue as a vital, useful part of contemporary life they must accept such limitations and work within them to the best of their artistic abilities. They also see that there is no esthetic compromise involved in utilizing their knowledge of design, of relationships of form and color, in the production of works which can be generally appreciated and understood.

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EDITORIAL

PUBLIC HOUSING IN CALIFORNIA

By EUGENE WESTON, JR., A. I. A.

THE United States Housing Act of 1937 was enacted into law at the Seventy-fifth Session of Congress and was approved on September 1, 1937. Nathan Strauss was appointed administrator of the United States Housing Authority, operating under that act, and his appointment has been confirmed.

Substantial amounts of money are now available to municipalities throughout the United States where there is an indicated need for slum clearance and low-rent housing. Nearly one hundred and fifty million dollars, or about one-half of the amount available for distribution to the various states in 1938 and 1939 already has been allocated or "earmarked."

It is possible to provide decent housing for people in the low income brackets at a cost much cheaper than the terrible social, tax and business toll of unhealthful housing, in terms of disease, crime, juvenile delinquency, and maladjustment. Better living quarters can be provided for thousands who now are forced by economic conditions to dwell in dismal, unsanitary and publicly subsidized habitations. At the present time in California, rent is being paid by municipalities for housing facilities that, without question, should be condemned and destroyed, due to the fact that they do not provide the minimum facilities for health and sanitation.

Existing governmental agencies, such as the Home Owners Loan Corporation and the Federal Housing Administration were created to salvage existing values from the dangers of the depression. They have checked evictions, they have improved mortgage practices, and they have promoted credit liquidity. However, their assistance has been limited to people who had credit standing or who were expected to acquire credit standing. These agencies cannot deal with the specialized task of low-rent housing, and in reviewing the forty-three privately financed large-scale rental projects insured by the F.H.A., it is found that the average rent per room per month is $13.82. Assuming that certain operations of the F.H.A. will be liberalized, one must be optimistic to hope for an average reduction to a rental of $10.00 per room per month. Now, under the provisions of the United States Housing Act, local housing authorities who qualify will be able to erect housing facilities in this state that will average around $5.00 per room per month, or $17.50 per month for a three and a half room apartment. It is therefore evident that this type of project will provide housing in the brackets which cannot possibly be reached by privately sponsored programs.

Those cities in the State of California where bad housing conditions exist, and who desire to qualify for loans under the U.S.H.A., will be unable to do so until the State of California enacts the proper type of enabling legislation.

The State Acts must clearly define the limitations, the operations, and the obligations of local authorities, and can be described in four proposed acts as follows:

1. The Housing Authorities Act (AB 1500) which permits the setting up of housing authorities within this State.

2. The Housing Cooperation Act (AB 1573) which requires other state, county and municipal agencies to cooperate with such authorities that may be organized and provide for cooperation between these bodies and the Federal government.

3. The Eminent Domain Amendment to the Code of Civil Procedure (AB 1501) which will permit an authority to acquire land in a slum area for housing purposes.

4. The Tax Exemption Act (AB 1678) which will assist in maintaining the low-rent housing character of a project.

These four acts in substantially these four broad divisions must be enacted if the communities in this state desire to carry forward low-rent housing projects as permitted within the limitations of the U.S.H.A. The omission or substantial limitation of any of these acts will practically prevent the carrying forward of a program. The Governor of the State of California has indicated he will call a special session of the State Legislature for other reasons, and that he will include on the Agenda the necessary housing bills, which when passed will enable the State of California to start a program of slum clearance and low-rent housing.

EXPOSITIONS

AS COPY comes from the Golden Gate International Exposition headquarters in San Francisco, the emphasis is constantly bearing down on the great towers, pavilions, loggias, pilons, architecture and other construction work that is going to be completed for the exposition in 1939 in the San Francisco Bay. A description of the great elephant towers has come out based on the area of a large sized city block and that it will cost $91,800. Further, the contract on the elephants is $23,407. All of this sounds very well, but after all there are going to be two expositions in the United States and if we keep harping on this subject of our buildings, arches, pilons, balustrades, etc., they are going to appear trifles when the great structures of the New York exposition begin to occupy printed space.

But there is one phase of exposition work that we can do in California which cannot be surpassed or equaled in many places in the world, regardless of how much money those other people may have or how many artists and artisans are at their command. That phase is the planting and landscaping

(Continued on Page 40)

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leach.

ANNOUNCEMENTS

ENTERTAINMENT of various kinds, sponsored by groups and organizations for the benefit of charity, mark many February dates throughout California.
February 11, the clinic auxiliary of the Huntington Memorial Hospital, presents Shan-Kar and his Hindu ballet at the Civic Auditorium, Pasadena. Proceeds go to buy equipment for the hospital clinic, and to aid patients with limited incomes.
February 26, women's auxiliary of Scripps Memorial Hospital holds the ninth annual charity ball at Casa de Manana, La Jolla.
February 19, Charity League of Santa Monica gives the annual mid-winter ball at the Deauville Club. Winter sports is the theme.
February 11, Junior League of San Diego presents the charity derby dinner dance in the new circus room of Hotel del Coronado. Members of the league and their husbands offer a cabaret program.

PASADENA FORUM presents nationally known lecturers at the Civic Auditorium, under the direction of an advisory committee. The current speaker, Mrs. Martin Johnson, is heard February 22, and her subject is "Africa Yesterday and Today."

LECTURE SERIES of Claremont Colleges, Bridges Auditorium, includes public affairs, world travel and exploration. February 15, Vilhjalmur Stefansson, arctic explorer and scientist, discusses "Transpolar Commerce by Air" with slides.

THE TOWN FORUM HALL SERIES continues on Tuesday mornings at the Curran Theater, San Francisco, presenting speakers of note and including travelers, diplomats, philosophers, authors and playwrights.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, sponsors a series of illustrated lectures by well known travelers and explorers at the Civic Auditorium, Pasadena, and at the Shrine Auditorium, Los Angeles. February 15, Captain John D. Craig, describes "Underseas in the South Seas" at Pasadena.

THE GREENWOOD REVIEWS form an entertaining feature of the winter seasons in California. Current events are interestingly interpreted by Aline Barrett Greenwood, who also outlines the new plays with zest, and reviews the latest books clearly and carefully. Miss Greenwood is heard at the Shakespeare Clubhouse, Pasadena, the third Wednesdays at 11 A.M. The current date is February 16. The San Francisco series is enjoyed at the Italian Room, Hotel St. Francis, on the second Monday of each month. Miss Greenwood also appears at Los Angeles, Long Beach, San Diego and La Jolla.

PACIFIC SOUTHWEST ACADEMY lecture course is presented in Pasadena under the auspices of the Public Library and is free to the public. The speaker, February 3, is Prof. Robert Pettingill, University of Southern California, "The Federal Government and Tax Reforms." On March 3, Dr. Paul Dodd, University of California at Los Angeles, discusses "The Federal Labor Policy."

AMERICAN SOCIETY OF MECHANICAL ENGINEERS hold the spring meeting at Los Angeles, March 23-25. Headquarters will be the Biltmore Hotel. H. L. Doolittle of Pasadena is general chairman, and Prof. Robert L. Daugherty of Cal-Tech. is chairman of the program committee.

BUSINESS WOMEN'S LEGISLATIVE COUNCIL of Los Angeles join the nation-wide plans for the celebration of the 118th birthday anniversary of Susan B. Anthony, February 15. A Sequoia gigantea has been set aside in the Sequoia National Park by the Department of the Interior and which will be dedicated to Miss Anthony by the Susan B. Anthony Memorial Committee, June 26.

HOTEL del CORONADO holds the first event of the Golden Jubilee celebration, February 18, with the big anniversary ball, February 19.

JUNIOR LEAGUE of Los Angeles holds the third in a series of Friday fashion teas, February 11. The Junior League Players are busy arranging to present another fantasy, "Toad of Toad Hall," in April under the direction of Mrs. Rowland Vance Lee.

POPULAR DEMONSTRATION LECTURES continue at California Institute of Technology, Pasadena, at the lecture hall of the Gates Chemical Laboratory, Friday evenings at 7:30. There is no charge.



Swimming suits with gay printed patterns add their splash of color to the gay surroundings of a pool in Palm Springs. The Strelitzia or Bird of Paradise is the motif in these two suits, one developed in satin lastex, the other in cotton matelasse with coat to match. Bathing suits and accessories from J. W. Robinson Company in Los Angeles.

DRESS THE PART

CLOTHES create a mood. If a woman wants her husband to do some handy work around the house, the job is as good as done once she gets him into his overalls. He feels strangely moved to paint the house or at least pound a few nails somewhere. A woman, likewise, can never really swing into the mood until she dons her smartest outfit.

Ponce de Leon wasted years looking for the Fountain of Youth when he may have recaptured the spirit merely by putting on a pair of shorts. The change stirs the most sedentary business man to a sudden revival of boyhood's love of play. He wants at once to get into some kind of athletic sport—theoretically something strenuous like bull fighting, and practically at least a whirl at checkers.

It may consequently be the influence of shorts, the garb of the Olympic athlete, that makes the desert a land of sports—golf, bicycling, badminton, croquet, horseback riding, and others. The billowy excess of the Sahara desert bedouin's trousers is matched at the other extreme by the American desert resorter's. American business men may be seen at the desert, on the way from the golf links to the tennis court, encased in shorts of varying circumference, while women, whose knees have politely kept their proper distance, also revert to shorts at the desert.

If Nature soon makes her desert toads with shorts on, who can deny her right to be in fashion?

LONG BEACH YACHT CLUB holds the annual presentation of trophies dinner and ball, February 5, at the Virginia Country Club. Trophy winners of important 1937 events are presented awards by Commodore Wesley D. Smith.

SOUTHERN CALIFORNIA YACHTING ASSOCIATION holds the 12th Midwinter Regatta, February 19-22, off the harbors of Long Beach and Los Angeles.

SAN DIEGO YACHT CLUB sponsors the Washington Birthday Regatta, February 20.

JUNIOR LEAGUE of Pasadena announces the second annual Santa Anita Kennel Club dog show will be held Saturday and Sunday, March 19-20, and the Santa Anita Racing Association has donated the track for the event.

PASADENA KENNEL CLUB dog show is held at Exhibition Hall, Civic Auditorium, Pasadena, February 12-13. Jack Bradshaw is the manager of the club.

NATIONAL ORANGE SHOW is scheduled to open March 17 and continue for ten days at San Bernardino. The show rooms have been enlarged and remodeled. Everett H. Swing is the president.

LOS ANGELES TURF CLUB continues the racing meet at Santa Anita track to March 12, with full programs daily, except Sunday and Monday. The special events of the remainder of the meet are:

Feb. 5, San Vicente Handicap	$ 5,000.00
Feb. 12, Santa Margarita Handicap	5,000.00
Feb. 19, San Carlos Handicap	5,000.00
Feb. 22, Santa Anita Derby	50,000.00
Feb. 23, San Gabriel Stakes	5,000.00
Feb. 26, San Antonio Handicap	7,000.00
March 2, Santa Barbara Stakes	5,000.00
March 5, Santa Anita Handicap	100,000.00
March 9, Santa Catalina (California bred Championship)	10,000.00
March 12, San Juan Capistrano	10,000.00

AMYMAY STUDIO, Pasadena, announces an exhibit of Susi Singer, ceramics, Saturday, February 5, 10-5 and 7-10 o'clock. Two classes in flower arrangement are held, elementary class opens February 15, the advanced class, February 16. A class in interior arrangements opens February 18.

CALIFORNIA GRADUATE SCHOOL OF DESIGN holds an exhibition at Carmelita Gardens, Pasadena, through February 27. Based on the theme "Industrial Design" the exhibit includes displays tracing the development of architecture, transportation, science, education, hygiene and advertising. One feature is a view of a modern kitchen in contrast with a predecessor of years ago. Dr. Walter Baermann, professor of industrial design at the school is in charge of the exhibition.

COMMUNITY PLAYHOUSE ASSOCIATION of Pasadena continues the membership season of entertainment with the program, "Beginnings of the Motion Pictures," February 20, featuring many film revivals.

CINEMA PROGRESS FORUM, sponsored by the American Institute of Cinematography, is held at 3551 University Avenue, Los Angeles. Dinner at Student Union precede the meetings. February 11, The Anatomy of Laughter is offered in cinema, radio and cartoon. March 4, The Screen, Dial and Book is presented.

EDANA RUHM is presenting a series of lectures entitled, "Events of the Hour" the second Thursday of each month at Hotel Huntington, Pasadena. In these talks Mrs. Ruhm outlines the political situation, reviews new books and plays and mentions unusual personalities. A similar course is given at Villa Riviera, Long Beach, on Wednesday mornings.

WINTER SPORTS CALENDAR of Southern California holds a few dates in abeyance, awaiting the arrival of more snow. Yosemite and the parks of the north offer the usual skiing program. Events at Yosemite include, Feb. 4-5-6, Pacific Coast Intercollegiate Ski Meet, Yosemite Winter Club trophy—downhill and slalom. Feb. 12, Figure skating, novelty events. Feb. 13, Novice races, Badger Pass. Feb. 19-20-21-22, Special Washington's Birthday program. Feb. 26, Yosemite Winter Club Ski Tests. At Mt. Shasta, Feb. 5-6 and 12, Ski Tournament. At Lassen Volcanic National Park, Feb. 19-20, California Ski Association State Championships, Mineral. A, B, C, D jumping, cross-country, slalom, down-hill, special features.

ART ASSOCIATION of San Francisco announces the annual Artist's Ball, the Parilia, is held in February, with plans outlining an artistic achievement. All proceeds of these functions go to the support of the Art Association and the Museum of Art.

ARTISTS of Laguna Beach hold the annual masked, costume ball, February 12, at the Art Gallery. The colony is arranging elaborate decorations and original costumes.

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GARNET, CALIFORNIA



A passenger on the new motor ship, Erria, is apt to return quite often to this modern bar. The floor of black inlaid linoleum has a star design in Chinese red and the circle in the ceiling is likewise red against black. The upholstery is of Chinese red leather and the walls are white and pale blue. The Erria, one of a fleet of motor ships of the Danish East Asiatic Line, transports its passengers in modern comfort to Europe via the Panama Canal.

MUSIC

MUSICAL EVENTS and the ballet at San Diego in the month include:
Feb. 10, The Shan-Kar Dancers, Savoy Theater.
Feb. 16-17, San Carlo Opera Company, Savoy Theater.
Feb. 22, Los Angeles Philharmonic Orchestra, Savoy Theater.
Feb. 1-28, Organ Concerts at the Spreckels Outdoor Organ in Balboa Park, Wednesday, Thursday, Saturday and Sunday afternoons each week.

WOMEN'S SYMPHONY ORCHESTRA of Los Angeles gives the opening concert of the season, February 27, at the Philharmonic Auditorium.

FEDERAL MUSIC PROJECT attractions at the Belasco Theater, Los Angeles are:
Feb. 12 and 15, "Hansel and Gretel" under the direction of Gastone Usigli.
Feb. 21-22-23, Festival of American Music. Two concerts each month will feature young artists of Los Angeles who have successfully passed an audition board.

SACRAMENTO SYMPHONY ORCHESTRA at the concert on March 3 presents the ballet of the San Francisco Opera Company as the guest attraction.

MILLS COLLEGE announces a three-day festival of music by the Pro Arte Quartet, February 18-19-20, with four concerts, two on Saturday, one at 11 a.m. and one at 8:30 p.m.

SAN CARLO OPERA COMPANY appears at the Memorial Opera House, San Francisco, for eighteen performances and twelve operas, opening February 27, with Verdi's "Aida" and closing March 15, with Puccini's "La Tosca".

SHAN-KAR and his company of Hindu dancers and musicians are seen, February 18, 20, in the Peter Conley Series at the Memorial Opera House, San Francisco. Under the same management but at the Curran Theater, Trudi Schoop and her Comic Ballet in "All for Love" appears in two performances, Sunday, February 27, 2:30 and 8:30 p.m.

MARIN MUSICAL CHEST presents Trudi Schoop and her Comic Ballet at San Rafael High School, Saturday, February 26.

SAN FRANCISCO SYMPHONY ORCHESTRA, Pierre Monteux, conductor, presents the winter season of concerts at the Memorial Opera House. These consist of pairs of Friday afternoon and Saturday night (repeat) concerts, which include the presentation of guest soloists. February 4-5, Yvonne Astruc, French woman violinist; February 11-12, Josef Hofmann, pianist; February 25-26, Grisha Galuboff, San Francisco boy violinist, are the current dates and artists.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of Otto Klemperer, sponsored by the California Symphony Association provides symphonic music throughout the winter season in pairs of concerts, Thursday evenings, and Friday afternoons, at the Philharmonic Auditorium, with added Saturday events. Josef Hofmann is the soloist, February 3-4, with Nathan Milstein as guest artist, February 17-18.

CARMEL MUSIC SOCIETY, in the eleventh annual winter artist series, offers, Shan-Kar and his Hindu Ballet, February 19. The artist appearing, March 2, is Nathan Milstein, violinist.

ART COMMISSION of San Francisco presents Artur Rubinstein, pianist, February 8, as the artist of the current Municipal concert at the Auditorium.

CLAREMONT COLLEGES arrange an artist course program each season for the students and their friends. The program, February 12, is given by Shan-Kar and his Hindu Ballet, an ensemble of Oriental musicians and dancers, at Bridges Auditorium.

COLEMAN CHAMBER CONCERTS, founded by Alice Coleman Batchelder, are given on Sunday evenings at the Community Playhouse, Pasadena. The current concert is presented, February 13, by the Pasquier Trio, a new string trio from France, composed of three brothers, playing the violin, viola and 'cello.

THE CONCERT SERIES of San Jose, in the second season, presents the San Francisco Symphony Orchestra, conducted by Pierre Monteux, as the program of the month, February 18.

CALIFORNIA ALL-STATE SYMPHONIC BAND CONCERT is held February 5 at Claremont, with Herbert L. Clarke, dean of west coast band masters, as guest conductor. Main part of the program is conducted by Dr. Edwin Franko Goldman of New York. Carl Arnold, Pomona College musician and student body president plays a cornet solo. The program is given at Bridges Auditorium.

GUEST ENSEMBLE SERIES is brought to San Francisco by Carolyn E. Ware and includes European string quartets of international note. February 8, at the Community Playhouse, the Pasquier String Trio is heard.

RIVERSIDE OPERA ASSOCIATION, under the direction of Marcella Craft, American soprano, continues the opera season, March 3-5-7, with the "Merry Wives of Windsor" at the Auditorium of the Riverside Junior College.

BEHYMER CONCERT CALENDAR reveals a variety of attractions for the month. All events are presented at the Philharmonic Auditorium, Los Angeles.
Feb. 2, Nelson Eddy, baritone.
Feb. 6, Artur Rubinstein, pianist. Sunday matinee.
Feb. 15, Marian Anderson, contralto.
Feb. 14 and 16, Shan-Kar Dancers from India.
Feb. 18-26, San Carlo Opera Company, presenting "Aida", "Butterfly", "Carmen", "Cavalleria" and "Martha", "La Boheme", "Rigoletto", "Trovatore", "Traviata", "Faust". Matinees on Saturday.
March 4 and 5, Trudi Schoop Comic Ballet. Matinee on Saturday.

AT OCCIDENTAL COLLEGE the chapter of Sigma Alpha Iota, national music fraternity for women, sponsors a series of concerts for the benefit of a scholarship fund in applied music. Charles O'Connor, tenor, gives a program of Irish traditional folk songs, February 11. He accompanies himself on the Irish harp.

ROLAND GUNDRY, fifteen year old boy violinist, is heard in recital, Monday, February 7, 8:20 P.M. at the Civic Auditorium, Pasadena. The concert is sponsored by the Coleman Chamber Music Association, Pasadena Civic Orchestra Association, and the Pasadena Music Festival Association. Roland Gundry received his first violin lessons in Pasadena under his father's instruction. For the past five years he has been studying in Paris, where he appeared with success two years ago. His first concert in America was given in New York City Town Hall last December.

CIVIC ORCHESTRA, Pasadena, under the direction of Dr. Richard Lert, gives the fourth concert of the tenth season at the Civic Auditorium, March 5. At that time the orchestra plays "An American Fantasy" by Harlow John Mills, pianist and composer of Pasadena.

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A gay sports dress of hand-blocked linen with a zip front in one of the Pacific Pageant Prints that are being sponsored this year by the Emporium in San Francisco. The prints, designed and copyrighted by the Emporium, are colorful inspirations from the 1939 Golden Gate International Exposition and are built around such interesting San Francisco scenes as the Coit Tower and the Bay Bridge. They will be made up into bathing suits, sports clothes, and daytime and evening dresses.

INTIMATE MORNING CONCERTS by the California Trio are a pleasant part of the musical life of Pasadena. Claire Mellonino, pianist; Michel Penha, 'cellist, and Alexander Murray, violinist, are the artists and are now presenting the second series this season at Pasadena The dates and locations are, Tuesday morning at 11, February 8, at the home of Mrs. Herbert B. Holt, 910 South San Rafael Avenue. Tuesday morning, March 1, at the home of Mrs. Clark B. Millikan, 1500 Normandy Drive. Mrs. Louis Ball Triplett is the manager for the Pasadena concerts and will supply all information. Student tickets are available.

SANTA MONICA AUXILIARY of the Women's Committee of the Philharmonic Orchestra sponsor a series of morning musicals, given in the homes of music lovers of Santa Monica and Brentwood. February 9, the concert is given at the home of Mrs. Morton H. Anderson, Santa Monica. The artists are Misses Helen Little, flutist; Suzanne Petty, viola, and Orline Burrow, violinist.

CHAMBER MUSIC SOCIETY of Los Angeles announces the first concert of this season is held, February 11, at the Biltmore Hotel. The artists are the Pasquier Trio from France.

DEBUT DANCE RECITAL is presented by Flower Hujer and Ivan Kashkevich, Sunday evening, February 6, at the Playhouse, Pasadena, 8:30. The recital is under the auspices of L. E. Behymer and Wynn Rocamora. Choreography by Hujer and Kashkevich, who design and execute their own costumes.

SAN CARLO OPERA COMPANY presents a season of opera at the Memorial Opera House, San Francisco, February 27 to March 15.

PAUL POSZ, concert manager, presents the George Gershwin folk opera, "Porgy and Bess" at the Memorial Opera House, San Francisco in February.

SINFONIETTA ORCHESTRA, Giulio Minetti, conductor, presents the concerts of the sixth season at the Community Playhouse, San Francisco. This contribution to the musical season is always appreciated. The current concert is given February 15.

ELMER WILSON CONCERT COURSE at the Civic Auditorium, Pasadena, offers two exceptional programs for the month. Bartlett and Robertson, piano duettists, February 1; and Marian Anderson, contralto, February 21.

MERLE ARMITAGE is presenting "Porgy and Bess" by George Gershwin at the Philharmonic Auditorium, Los Angeles, February 4 to 12, with the exception of February 6.

THEATER NOTES

THE COMMUNITY PLAYHOUSE, Pasadena, which is also acclaimed the State theater, offers four notable plays in the late winter season. The Playhouse maintains a regular schedule of two plays each month, each running approximately two weeks, opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmor Brown is the supervising director.

Feb. 1-12, "Idiot's Delight" by Robert E. Sherwood.

Feb. 15-26, "Pride and Prejudice" by Jane Austen.

March 1-12, "Knights of Song" Glendon Allvine's play of Gilbert and Sullivan, their lives with a background of their music.

March 15-26, "The Bread-Winner" by W. Somerset Maugham.

The Laboratory Theater is a vital part of the Playhouse but functions individually. Guest directors stage new and original plays from Monday through Saturday evenings of each alternate week.

LITTLE THEATRE of South Pasadena has secured a permanent location at 1211 Fair Oaks Avenue. The modernistic stage and auditorium was designed for them by Elmer E. Meinardus, art director of Twentieth Century-Fox. The new playhouse opened with "Meet the Duchess". For the first week in February the cast presents "The Spider".

HENRY DUFFY announces a repeat performance of "Holiday" at his new Experimental Theater, opening the first week in February. Alan Hersholt, son of Jean Hersholt, has the lead.

RONALD TELFER PLAYERS continue to stage interesting productions at the Community Playhouse, San Francisco. "Ah, Wilderness" by Eugene O'Neill was a recent presentation.

JEWISH COMMUNITY CENTER, 3200 California Street, San Francisco, provides excellent entertainment each month but the run of a play is frequently limited to one performance.

PALO ALTO COMMUNITY PLAYERS, Palo Alto, function as an amateur non-profit group, and are directed by Ralph Emerson Welles. A year round schedule is maintained, June to January.

MEXICAN PLAYERS, housed in the lovely Padua Hills theater in the hills near Claremont, present each month a play woven from the life of old Mexico. Each section of that romantic country is called upon to yield a legend or material for a fantasy and a failure is never recorded. Songs, gay, sad and haunting accent the stories, while the dances, the flashing gay fiesta bring the desired pulse-beat. Performances are given nightly, Wednesday through Saturday, with matinees Wednesday and Saturday. Mrs. Bess Garner is the founder and general director of this group.

GATEWAY PLAYERS THEATER, 4212 Sunset Blvd., Los Angeles, is under the direction of Francis Dickson, and is offering "Five Dollars Down" to March 12.

THEATER AMERICANA presents varying community groups in new and original plays. The motive of the theater is to depict interesting phases of American life.

FEDERAL THEATER PROJECT operates two downtown theaters in Los Angeles in addition to the Hollywood Playhouse. The Mason Stock Company promises a popular season of dramas and comedies at the Mason Theater. At the Mayan a Eugene O'Neill drama is in production. Occasional productions are staged at the Federal Music Theater (Belasco) where "Androcles and the Lion" is showing. Saturday matinees have been resumed by the Federal Children's Theater at the Mayan. Matinees are staged at 2:30 P.M. instead of in the mornings, as previously prevailed.

BILTMORE THEATER, Los Angeles, announces the return engagement of "Tobacco Road", opening February 7, with John Barton as the lead.

GEARY THEATER, San Francisco, continues "Yes, My Darling Daughter", with Florence Reed, through the first week in February.



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7-6



ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Oils, water colors and prints by members.

CORONADO

GALLERIES, Hotel del Coronado: Paintings by Eastern and Western artists.

CLAREMONT

SCRIPPS COLLEGE: Exhibition arranged by the Art Department.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Oils and water colors by California artists.

GARDENA

GARDENA HIGH: Exhibition of paintings from the permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Exhibition by members of the Glendale Art Association.

FILLMORE

ARTISTS BARN: Water color show by James Couper Wright.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Water colors by Denny Winters.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Collection of old and modern prints.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Art craft in metal.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: The work of local artists, changed each month.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Exhibition by members of the Art Association and National Print exhibit.

SILVER BELL, 492 Coast Blvd.: Water colors and prints by guest artists.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Oil paintings by members of the California Art Club. Free to the public and open daily except Saturdays, Sundays and holidays, 8 A.M. to 5 P.M. Kathryn W. Leighton, Los Angeles artist and painter of Indian portraits, will give a talk on these portraits during the month.

BARKER-AINSLIE GALLERY, Seventh and Figueroa: An exhibition of 18th century oils and work by western artists including Paul Grimm, Angel Espoy, Walter Farrington and Dedrick Stuber.

BILTMORE SALON, Biltmore Hotel: "Deserts" by Clyde Forysthe.

CHOUINARD SCHOOL, 841 S. Grand View: An exhibit of photographs by George Hurrell and Ted Cook.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Throughout February, the Academy of Western Painters will exhibit oils in the Salon. Chouinard School exhibits work in the Galleria. Miniatures by Martha Wheeler Baxter, president of the Los Angeles Miniature Society.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: California Landscape and Figure Painters, fifth annual exhibition.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Exhibits by Orpha Klinker, Bertha Purdom and Ella Shepard Bush.

LOS ANGELES MUSEUM, Exposition Park: To February 7 exhibit by the American Artist Group. February 3 to 27, Fourth Annual exhibition by the Academy of Western Painters; paintings and sculpture by the alumni of the Otis Art Institute; drawings by local artists; 18th and 19th century portraits from the Museum collection.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Honor awards photographs, selected and arranged by the Southern California Chapter, American Institute of Architects, an exhibition sponsored by the Los Angeles Art Association.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: An exhibit of oils by Darrell Austin.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Classes for juveniles, boys and girls from seven to sixteen years old, meet each Saturday morning. The landscape class meets every Tuesday afternoon. Students' work in different media, water colors, pastels and oils. In the gallery, Herman H. Goldschmidt old masters.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of artcraft of the American Indian. Open daily, 1 to 5, except Monday. Casa de Adobe is a part of the Museum and exemplifies by the furnishings life in an early California ranch home. Open Wednesdays and Sundays, 2 to 5.



Richard Taggert has painted a "Carmen, in black and silver," rather than in the usual rich color associated with the character, as his entry in the show of the Pasadena Society of Artists.

STATE EXPOSITION BUILDING, Exposition Park: Annual exhibition by the Women Painters of the West.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Northern Africa paintings by Frank A. Brown.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Landscapes by Eugene Dunlap.

U.C.L.A. CAMPUS GALLERY: Exhibition arranged for art students.

LONG BEACH

ART ASSOCIATION, Villa Rivera: Exhibition by members.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Paintings and prints of Karl Schmitt-Rottluff and Ernst Barlach are shown throughout the month. The gallery is open every Wednesday, Friday and Sunday from 2 to 5. No admission charge.

OAKLAND

BAY REGION ART ASSOCIATION, 14th & Clay Sts.: Exhibition by members.

OAKLAND ART GALLERY, Municipal Auditorium: Exhibition of water colors. The last date for receiving entries for the annual exhibition of Oil Paintings, held March 6 to April 3, is February 26.

PASADENA

JOHN C. BENTZ GALLERIES, 27 E. El Molino Ave.: Fine collection of old prints, also fan paintings. Carved jade and ceramics by Chinese artists.

HUNTINGTON HOTEL GALLERIES: Water colors and oils by California artists.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Pasadena Society of Artists open the 14th annual exhibition of paintings and sculpture, February 3, to close March 5.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel. Paintings by European and American artists.

POMONA

POMONA CAMPUS GALLERY: Exhibition arranged by the Art Department.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Throughout February, exhibition of wood engravings by Joseph Hecht, loaned by G. S. Courvoisier.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: To February 6, Original etchings, lithographs, and woodcuts by American Artists Group. To February 28, locally owned collection of fine fabrics; and exhibit of textiles from Marshall Field's. To February 21, drawings by Maurice Sterne; throughout February, drawings by American artists from Benjamin West to Mahonri Young from the collection of John Davis Hatch; photographs by Edward Weston, lent by the State W. P. A. Recreation Project; sculptures and drawings by A. Phimister Proctor; old American glass from the gift collection of Miss Marcia Potter; old American and English china from the gift collection of George I. and Isabella Putnam; opening during February, Beautiful Fabrics from local owners.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Work of local craftsmen.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Creative modern products of the artists craftsman.

CITY OF PARIS ART GALLERY, Geary, Stockton and O'Farrell Sts.: This new gallery opens with an exhibition of paintings by Frank A. Brown.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Oils and water colors by local artists.

COURVOISIER GALLERIES, 133 Geary St.: American and French moderns.

PAUL ELDER GALLERY, 239 Post St.: To February 5, photographs of Mexico by Benjamin Berg; To February 26, Bernyce Polifka.

GELBERT-LILIENTHAL, 336 Sutter St.: Sculpture by Ettore Cadorin.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Selected paintings from the 15th Biennial Exhibition of the Corcoran Gallery of Art; French costume prints; ceramics from the collection of Mrs. A. B. Spreckels. Opening February 20, paintings by artists west of the Mississippi. Recent accessions include: "Family Group Portrait" by Paolo Veronese (1528-1588); and "The Suffolk Punch Stallion" by Herbert Haseltine, sculptor.

DE YOUNG MUSEUM, Golden Gate Park: Throughout February, an exhibition of Three Hundred Years of Lace; through February 22, contemporary prints by the Associated American Artists; February 1-15, Chinese album paintings; opening February 1, an exhibition of musical instruments.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To February 6, oils and water colors by Franz Bergmann. Through February 21 prints by Henri de Toulouse-Lautrec. Through February 21, sculpture photographs by Warren Cheney. February 14 to March 7, paintings by Maurice de Vlaminck. Throughout February through March 14, textiles and master drawings from the Crocker collection. In the northwest gallery paintings by Eugene Ivanoff and sculpture by Zygmund Sazeirch, February 2 to 15; February 16 through 28, paintings by Patrizia Williams.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Drive: Paintings by invited artists, and an exhibition by local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: The permanent collection of paintings in the Art Gallery, and the exhibitions in the Library building, are supplemented each month by special exhibits. The exhibitions are open each weekday afternoon, except Monday. Cards may be reserved by phoning the office (Los Angeles: BLanchard 7232*; Pasadena: WAkefield 6141).

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibitions by the artists of Santa Barbara, changed each month.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Exhibition by members.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Selection from the permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Paintings by Maurice Vlaminck, Drawings by Boardman Robinson.

MISCELLANY

AT BERKELEY the East Bay Theater Union's art gallery announces a series of one-man and group shows of known progressive artists of the whole bay region. The Union's studios at 2036 Addison Street was opened last month by a group show including the works of Ray Boynton, Sargent Johnson, Marion Simpson, Clare von Falkenstein, Hamilton Wolfe and John Tufts.

SANTA CRUZ ART LEAGUE announces the Eleventh Annual California Exhibit is held February 6 to 20 at Santa Cruz. Oils, water colors, pastels and prints are shown.

OAKLAND ART GALLERY announces February 26 as the last receiving date for entries in their 1938 Annual Exhibition of Oil Paintings. The show will be open from March 6 to April 3 and will be judged by the three-jury system. Not more than two works may be submitted by the same person, of which one will be hung if accepted.

ART ASSOCIATION of San Francisco states the coming Parilia is a ball by and for the artists themselves, plus a very carefully selected list of invitees. Next year, however, the general public will be admitted as then the Parilia will be tied in with the Bridge Fair motif.

WALT KUHN, well known American artist, likes to paint pictures but he also delights in designing for industry. His daring inventiveness provided the interior decoration of "The Little Nugget," the entertaining saloon car which adds interest to the Union Pacific's streamlined train, "City of Los Angeles". Walt Kuhn was born in 1880 in New York but was cartoonist in San Francisco as a boy, and sold comics to Life and Judge for years.

FINE ARTS GALLERY of San Diego has added to its permanent collection by the purchase of Einar Hansen's portrait of Ruth Fracker Miller. Born in Copenhagen Einar Hansen came to New York in 1914, later moved to Chicago, where he won the coveted first award at the Municipal Art Museum, which was the opening number of a long list of prizes. On a visit to his home in Denmark, with a one-man show, he was made a member of the famous group of Danish artists known as "The Thirteen." Mr. Hansen now lives in Pasadena and is showing this month with the Pasadena Society of Artists at the Grace Nicholson Galleries.

CALIFORNIA PALACE OF THE LEGION OF HONOR, San Francisco, will eventually be the recipient of the entire art collection of Mr. and Mrs. H. K. S. Williams, who have already given many important works to the San Francisco museums. Among the recent gifts are a portrait of Jane Seymour, third wife of Henry the Eighth, attributed to the 16th century Jan Korvus of the Holbein school, and " A Red Horseman" by the 17th century Dutchman, Cuyp.



Many colorful accessories for desert homes may be found in the Mexican Shop at Barker Bros. in Los Angeles. Shown is a pigskin table with matching settee, a favorite type for outdoor furniture, as it is lightweight, easy to move about, and withstands all kinds of weather. The hand-blown Mexican glass comes in amethyst, amber, aquamarine, and deep blue. The plate from a set of Talavera dinnerware is hand-made and painted in stunning native designs. The hand-woven rug is also imported from Mexico, and makes use of natural colored wools only, in brown, beige and white. A pigskin cigarette box, laced together with rawhide thongs, is another practical accessory for the patio of the desert home.

FRED ASTAIRE AMONG THE MACHINES

By HARVEY EAGLESON

ON JUNE 13th, 1863, Samuel Butler addressed to the Editor of the *Press*, Christchurch, New Zealand, his now famous communication, "Darwin Among the Machines." The purpose of that little essay was to attack by Butler's typical method of indirection the machine age which sixty-four years ago he saw approaching and which has now arrived. Butler prophesied that the machine would become the dominant species and man merely its attendant parasite, unable to live without it. That the machine has become essential to man is no longer questionable. Some people do not even question that the machine has become more than a necessity. In Russia, as in Eugene O'Neill's play, "Dynamo," the machine has become God. In the United States it has penetrated every activity of life, industrial, domestic, intellectual, and artistic.

The desirability or undesirability of this circumstance is not the question here. I am merely recognizing certain historical facts as a foundation for a superstructure of theory. The twenty-first century may find the world more, or less mechanized than it is in our own time. We may be living at the beginning of an even greater machine age, we may be at the culmination and the end of a period, but whether the first or the second condition pertains from the historian's point of view, the fact that the machine is a major, if not the major, principle in our life and mode of thought must forever remain an essential factor in the interpretation of our *zeitgeist*.

One of the best and most accurate means of discovering and understanding the *zeitgeist* of any period, as, among others, such diverse philosophers as Spengler and Madariaga have pointed out, is the study of the art of that period, and more particularly its great art. The Athens of Pericles, the Florence of the Renaissance, the Paris of Louis XVI, the London of Victoria offer rich materials for such studies. But when the historian or phil-

(Continued on Page 39)

EAST MEETS WEST

By FRANK HEIM

ONCE more Los Angeles will witness one of those rare artistic performances which combine seldom heard East Indian melodies and dance interpretations which only Uday Shan-Kar and his group of Hindu artists are able to portray. These artists will appear in two programs February 14 and 16, at the Philharmonic Auditorium.

Shan-Kar and his Hindu Ballet give an impressive show, and a good one. Their costumes are rich, beautiful and exotic. Should the eye not be held by the dancers themselves, one may always be distracted by the dazzling colors or by the musicians and their astonishing instruments.

The first difference between the stage methods of the East and West is noticed immediately the curtain rises. The musicians with their instruments are seated on the floor at the rear of the stage, clad in white with colorful turbans. They remain there during the entire performance. The musical director of the company, and arranger of all the music is Vishnudas Shirali who is a virtuoso of the drums. He is surrounded by a battery of fifteen drums, each having a different pitch-value. Some of the percussive effects are obtained from rice bowls, filled with various depths of water, then struck lightly to produce a succession of vibrant notes. There are barrel-shaped drums, covered with parchment and tightened or loosened by leather braces, which are extremely sensitive to thermal changes. Other instruments are a tubular horn, coiled serpent-like; instruments of percussion so small that they produce no more than a tinkle; an assortment of beautiful stringed instruments whose metal surfaces flash with reflected light; simple flutes and reed instruments.

The music is like nothing you have ever heard before; subtly, insidiously, it seeps into your consciousness and you are mesmerized under its influence. An authority explains, "The power of growing repetition is an impressive element in Hindu music. For the impatient hearers it may be monotonous. But he who takes the trouble to listen notices that the repetition is never the same; each time something is added in sound, in structure, in emo-

(Continued on Page 40)

CALIFORNIA POET'S CORNER

Two Sonnets from

"ECHOING SILENCES"

By IRENE SUTTON

I

The windows like high-climbing blossoms flare
Up twilight buildings black against the sky.
Their sudden flowering glitters on the eye
And chills the fingers of the street-folk there
Whose homes are in their pockets, and who stare
Beyond the sill's bright boundary to try
The warmth that can so prodigally lie
Across blank calcimine like summer air—

These are winter's blossoms, and they fill
The city with no fragrance, yet they stir
A dream of lazy swells along a beach
Curved idly, where the careless breadfruits spill
Their bounty widely through the drowsy year
Ripened and ready for a man's mere reach.

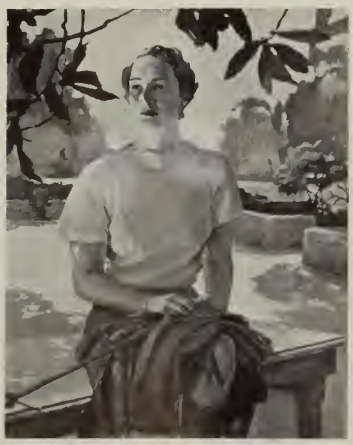
II

The earth gives up the metamorphosed dust
Each harvest time of all the harvested
Forgotten reapers; and our children's bread
Will bear earth's ageless flavour in its crust
When we, too, mount to meet the sickle's thrust
And sift in gold about the reaper's head.
So said the ancients when the fruitful tread
Of fall was on the fields; but flaked with rust
And long abandoned now the sickles lie
Like mute bones of forgotten monsters mixed
In clayey rock and many centuries fixed.
But the metal brood that is their progeny
Enslaves man surely as the turning season,
And cuts him down without a harvest reason.

Our Poet of the Month

IRENE SUTTON is a young San Francisco woman whose work is finding ready acceptance by the editors of the poetry magazines and other publications. Capable critics feel that here is a new voice, beautiful, strong and poignant, and that some day Miss Sutton will hold an important place among the women poets of America.

With the close of a successful show at the Los Angeles Museum, the Pasadena Society of Artists open the 14th Annual at the Grace Nicholson Galleries, Pasadena, February 3, to continue through March 5. The exhibition consists of oil paintings and sculpture as, while members of the society work in other media, they submitted only oils and sculpture for this exhibition. Among the new members of the society to enter the show is Ruth Lindsay, whose portrait of Virginia Keim is shown below.







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Ralph Urmy directing "Sing, Sweet Angels."

LITTLE THEATER DIRECTION

BY RALPH URMY

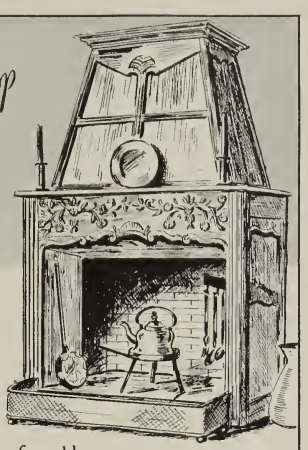
THIS short, and of necessity general, discussion of the director's problem in little or art theaters is addressed primarily to those who have had experience in the directorial field.

I think we can accept at once that the amateur has something distinctly his own to contribute to a production; something his own by virtue of his being an amateur, which he loses when and if he become a professional. The problem is to instill in him a sense of timing, sharp characterization and technical efficiency without sacrificing his original freshness and enthusiasm. It can be done, but only by a process of riding the fence; by using as much diplomacy and tact as you do technical knowledge. Cajolery and kidding must alternate with sternness and drive; the sugar-coated pill with hammer-and-tongs. Above all, the director must, and quickly, know his cast. Not necessarily as people, but as actors or prospective actors. In fact, I believe personally that the members of a cast should attract the interest of the director only as actors; too much attention to what actors seem to be off stage is apt to confuse the issues. To an audience they will be only what they appear to be in the action of the script; their possible reactions under other conditions are irrelevant. So, since every performance problem is a special one requiring personal adjustment between the individual actor and his director, no very good final product may be expected without keen perception and insight on the part of the director.

This amateur quality is a fragile thing, which under bad treatment, or through lack of treatment, degenerates into unhappy mouthings and posturings; under careful nurturing, it can develop into something very fine and moving.

Direction under amateur conditions, then, is much more a matter of compromise than it is under commercial conditions. Compromise, that is, with what you may consider most desirable from an impersonal, purely objective point of view. Not that a director should ever compromise with his own ideal of what a production or a performance should be, granted ideal conditions, by no means! I'm simply pointing out that an unconditional insistence upon an actor's running before he has yet learned to walk, leads invariably to a confused and foggy performance. In a commercial production a director hires actors who, as they are--before rehearsals begin--are suited to the roles they are to play and technically competent to play them. If they do not develop as you thought they would during the first seven days of rehearsal, they may be discharged without obligation and with no questions asked, and others hired. In other words, you have hired actors ready-made and have, in addition, been given a free trial period in which to test the rightness of your choice. With amateurs, one casts as seems best, from what seems to be the best material available; and then one builds and moulds that material into actors who will give good performances. A director cannot discard amateur material simply because it is still only potential; that it is still only potential is the reason it is available. Therefore, you must teach as well as direct. And, since the ultimate goal is the same, whether the production be commercial or amateur, the goal of believable, three-dimensional characterizations, alive and driving performances, well-motivated, logical and clear-cut staging, good amateur direction, because of the primary conditions, requires greater intelligence, sensitiveness and perspicacity than the same quality of commercial direction. Of course, it contains within it a greater liability of defeat, but as with all gambles, the longer the odds, the bigger the pay-off!

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One of the propagating houses for developing plants for the San Francisco Exposition. The room is steam-heated and the temperature of the beds is controlled individually from an electric panel board. Overhead lamps and reflectors give top heat when wanted. Three of these houses adjoin a general unit at right angles.

SPEEDING UP WITH ELECTRICITY

NOT all building modernization is confined to office buildings, apartment houses and hotels. The San Francisco Bay Exposition is confronted with a great many minor problems which seldom are brought to the attention of the public, and yet they are as vital as is a spark plug to the engine of an automobile. One of these problems is the propagation and growing of several hundred thousand ornamental bedding plants and shrubs that must be ready to burst into flower in February 1939.

Unfortunately there is not time to depend entirely upon nature and sunlight to develop many of the varieties of the plants that will be needed. Consequently science and another modern development has to be employed. The result is one of the most modern propagating houses in the country, one which has only three or four equals in the United States, not in size but in scientific methods of urging mother nature to bring her babies to maturity a year or so earlier than ordinarily.

The new propagating house, built by the San Francisco Bay Exposition for the developing and growing of plants that Mr. Julius Girod must set out on the exposition grounds in good condition a year from now, is the very latest development in electrically controlled heat for glass houses and propagating houses. In this plant, each bed has its temperature regulated by lead covered coils, not unlike an electric heating pad, whereby the temperature of the beds can be controlled both thermostatically and individually from an electric panel board. All benches are concrete, as is the floor; and these lead-covered coils weave back and forth at the bottom of the beds on the benches. The general room temperature is controlled by steam heating pipes beneath the benches. Overhead, on the side beds, are reflector bulbs that shed light and electric energy on the tops of certain plants in order to speed up their growth and their floral development.

The major unique feature of this type of propagating house is the complete and accurate control of the temperature of all and varying beds from a panel board in conjunction with thermostatic control. The beds can be shut off or turned on at will from the board.

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The Dancer, a small bronze by Raymond Puccinelli, has a quaint grace and a quizzical expression that might almost be symbolic of modern times. The flowing lines of her robes suggest the rhythmic movements of her dance. A whimsical piece that will add spice to any interior and supply a touch of imagination to the most modern.

SMALL BRONZES

By RAYMOND PUCCINELLI

BRONZE is a word which to everyone is symbolic of the eternal.

Bronze is the most permanent material that can be used for modeled works of art. In many cases, it resists the destructive influences of adverse temperatures, climates, and natural decay better than the hardest stone.

From earliest times sculptors and craftsmen of such races as the Egyptian, Greek, East Indian and Chinese as well as those of Pompeii and the Renaissance have employed bronze for various home uses, weapons and tools.

It is a notable and inspiring fact that since the advent of Barye and Rodin, the modern world has been witnessing a new Renaissance of sculpture, an art which seemed to be becoming a thing of the past. It is not surprising that instead of the insipid white marbles which were in vogue in their times, the bulk of these men's work is in bronze.

Bronze is especially suited to modern interiors which are based on a design of simple spatial relationships. The tendency is to have flat, undecorated walls with no unnecessary breaks, light in value and neutral in hue. In this respect traditional Japanese and modern interiors are notably and essentially similar.

The varying colors and textures of bronze stand out well but not too conspicuously in these modern surroundings. They are complementary and harmonious with almost any of the materials now so often used such as wood, cork, lacquers or other metals and are especially pleasing placed before a drape or a hanging of hand-woven material. The placement of a bronze before a mirror gives interest as well as an added spatial sense to the room.

At times modern interiors are severe in their accentuated balance. The relation of painting and sculpture to these is a very happy one.

The Japanese for centuries have had in their homes works of art that can be easily moved about or placed out of sight for a time. They know that unbroken intimacy with even a masterpiece dulls the sensitivity to its beauty. They also know that variety from time to time, in the arrangement of the home gives a fresh impetus to the enjoyment of one's surroundings.

For today's practical needs, as in the past, bronze is particularly desirable. It is easily handled compared to other media. It is not breakable as is porcelain, not burdensome and heavy as is stone, and more durable and less easily marred than wood.

Sculpture in bronze can be treated with a greater freeness than perhaps any other material. It's strength and greater malleability make it possible to create forms of great delicacy which would be impractical in wood, stone or terra cotta.

Bronze makes a better and finer cast than other metals as it does not bubble, sag or warp.

From a collector's viewpoint, bronze is most desirable because more than one original can be cast thus making it possible for several connoisseurs to possess a desirable example at a more reasonable price than a one-of-a-kind original. Pieces are easily loaned to museums and galleries because they are readily shipped with little risk of damage.

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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

THE substance of books, whether of ancient Rome, on papyrus, or modern America, on pulp, mainly parallel the grooves of human nature. Cover designs and typography vary, but our daily existence, our wisdom and folly, our faiths and credulity, follow each century the changeless schedule of the rising and setting sun.

Yet, although the literature found today by archaelogists may markedly resemble our own, the brush of the Egyptian scribe, the quill pen of a medieval monk, or the steel pen of the modern world recorded with the responsive quiver of a seismographic needle the passing movements, quakes or cleavages, on the earth, and altogether graphed the state of life at that hour of time.

The assembled letters of books published across America through a year describe a bold black and white sketch of contemporary American life. Momentary characteristics of the day step forth—currents, fads, and occupations. The published literature of yesterday becomes redolent with the quaint scents and flavors of the era and speaks of broadspread thought.

Curious to observe, at a specific second, the press of contemporary life on the pages of books, I looked through the yellow files of *The North American Review* from 1838, the hardy quarterly dated from 1815 at Boston and now published at New York.

I soon learned that the year 1838 resembled 1938, considerably. The American people were just emerging from the Panic of 1837—the times were unsettled. A rather serious, or more accurately, heavy, state of mind prevailed. The upset of the period produced, as ever through history, a wave of reform, good and bad, wise and foolish. Its brighter phases were the accelerated movement for expanded common school education, the humanizing of prison methods, and public attention to the socially unfortunate. Its tinny repercussions were the shrill sentences of *The Family Temperance Agent* and even the anti-tobacco crusader. A long alarming epic on the calamitous effects of smoking was published. Another writer became melancholy over *The Sin of Duelling-The Moral Aspect of Our Country.* The year 1838, known by its printed works, was primarily a period of reform, of crazes and popular extremes, caused perhaps measurably by the Panic of 1837—the psychological consequences of economic unsettlement. *The North American Review* mentioned "the excitement, civil, religious and political which prevails over the land."

Any type of quackery prospered. The fads of hypnotism and phrenology swept even through conservative New England. An "American Health Convention" was held at Boston in May 1838—an assemblage of diet cranks. Referring to the gathering, *The North American Review* soliloquized that "the times are strangely and sadly out of joint. The dog-star rages now-a-days the whole year round. . ."

As today, pills—digestive, economic, social, and spiritual—were eagerly gulped with hope of relief. Dr. William Sweet blew a stop whistle in *A Treatise on Digestion,* where he commented that "the injudicious use of medicine is doubtless the occasion of no little injury to the human constitution. . ."

Another writer fired a hearty protest with a book titled *Humbugs of New York*—Being a Remonstrance against Popular Delusion, whether in Science, Philosophy, or Religion. It was a battery leveled at such popular books as *Practical Phrenology Simplified, The Progress of Animal Magnetism in New England,* and such outfits as the Temperance Society, the Anti-Tobacco Society, the American Health Convention, etc.

Combating the cracky diet and medical literature, Caleb Ticknor, M.D., prepared *A Popular Treatise on Medical Philosophy,* or an Exposition of Quackery and Imposture in Medicine.

Added to phrenology and hypnotism was a vogue for music lessons and elocution, from books like *Practical Elocution,* Or a System of Vocal Gymnastics, comprising Diagrams illustrative of the Subject. Stentorian sermons and addresses were printed and circulated.

Music and rhetoric were keyed to the same crescendo pitch. *The North American Review* spoke of *The Lyrist*—Selections of New Songs, Duetts and Trios from Recent Works of Various Authors, and the reviewer ventured the *ex cathedra* opinion that "drums and trumpets are a richer regale to the Yankee ear than the most delicate and touching melodies." He lamented the "feverish impatience for display and novelty." The year saw the founding of many music periodicals, like *The Musical Review* and the *Boston Musical Gazette.* Some of the zeal for music was due to the mechanical excellence of the new and novel piano-forte, built by Chickering. Leisure study of French was also a popular hobby, as the numerous French grammars denote.

But the American's yen for vocal, keyboard and linguistic cultivation moved desirably upward to a needed demand for extending common school education. A widely read publication of 1838 was the first *Annual Report* of the Massachusetts State Board of Education, created the previous year. As noted by both the *Report* and *The North American Review,* the chief

enemy of the public school was the private school. The whole number of children in the State between the ages of four and sixteen was 177,053—of which 27,266 were attending private schools. *The North American Review* observed that "from the nature of our political institutions, these thirty thousand will not control the political destiny of the hundred and eighty thousand, thirty years hence, but just the reverse. The five-sixths will fix the standard of taste, of morality, and of general conduct, to which the one-sixth will conform, and above which very few only, with infinite labor, can raise themselves."

In April 1838 the Massachusetts legislature matched with $10,000 a philanthropic donation for the establishment of Normal Schools—"a beginning," said the *Review*, "in the great enterprise of preparing adequate teachers for our common schools."

A Popular Essay on the Subject of Penal Law was reviewed by the magazine. This essay, published by the Philadelphia Society for Alleviating the Miseries of Public Prisons, argued that "the only ground on which we can found the right of punishing is the correction or reform of the convict"—a comparatively new thought a century ago.

Among diverse other literature, the *North American Review* commented on *Reports and Other Documents Relating to the State Lunatic Hospital,* at Worcester, Massachusetts—"The noble institution . . . is the first of a series of public charities designed for the relief of that hitherto neglected class in this country, the pauper and other lunatics of the poorer classes, under legislative provision." The Hospital was founded four years before.

Women assumed a lead not only in the school, prison, and anti-slavery movements of the time, but in an assertion of their own rights. A book was published titled *Letters on the Equality of the Sexes,* addressed by Sara Grimke, a prominent suffrage advocate, to the Boston Female Anti-Slavery Society. Reflective of the popular talk about women's rights was a *History of the Condition of Women, in Various Ages and Nations,* a book written by a woman. Likewise reflective was the didactic *Female Influence and the True Christian Mode of Its Exercise,* by the Rev. J. F. Stearns. Generally, however, the church occupied itself more commendably with the regretful phases of American negro slavery, as through a book titled *The Issue,* by the Rev. Rufus Bailey.

With such a paper typhoon of reform literature, sermons, addresses, etc., the wind blown American of 1838 could scarce interlard any time to read novels. But there were few to read, and fewer yet worth picking up. The period marked a sub zero of American literature. Most of the novels were about Indians and emigrants, like *A Blossom of the Desert* or the *Hawk Chief,* but the year saw none by James Fenimore Cooper who, instead, was relaxing after writing *The American Democrat,* a treatise on American politics. There were Indian novels, like *Osceola,* A Tale of the Seminole War, and Indian dramas like *Pocohontas.* A man published a *History of the Indian Tribes of North America.*

One or two shy volumes of poems blossomed, like *The Deserted Bride,* by a George P. Morris, and *Buds of Spring.* The only book of humor during these sober times was *The Clockmaker,* the second series of the *Sayings and Doings of Samuel Slick of Slickville,* a pretty sad comic character.

On the parlor table, by the stereoscope, were gift books and annuals, features of nineteenth century literature. Such were *The Parlour Scrap Book* and *The Christian Keepsake and Missionary Annual,* collections of verses, anecdotes and pictures.

Americans looked yet to Europe culturally. Musicians imitated Europeans. People read the works of European writers. A weekly magazine at Boston, called *Tales of the Day* "selected from the Works of the most distinguished British Authors, as they issue from the British Periodical Press." Except for Cooper's *The American Democrat,* which, to be exact, dates from 1837, *The North American Review* through 1838 mentioned no literature by an American writer known to a high school student today—nothing from Emerson, Irving, or the others.

Literature for children summed to virtually nothing. What sparse books the shops did carry were of a preachy variety. The "little Rollo" series dates from this reform era of American life. Two published in 1838 were *Rollo at Work*—or the Way for a Boy to Learn to be Industrious, and *Rollo at Play*—or Safe Amusements. Another book was labeled *Interesting Stories for Children,* Illustrating Some of the Commandments.

Mixed with contemporary literature were the standard volumes of any year—on etiquette, family health, etc. One was *Etiquette for Ladies*—with Hints on the Preservation, Improvement and Display of Female Beauty. Another was *Popular Medicine*—or Family Adviser.

Viewed then, by and large, American life a century ago was not evidently what could be termed "good, old times"—at least from what the books tell. But when 2038 arrives perhaps someone may review the literature of 1938 and decide the same. At any rate, he may thus assemble a fair picture of American life when you and I knew it.



Living Room in the Residence of Mr. and Mrs. Frank H. Sellers of Pasadena.

The color scheme of this beautiful room was suggested by the original Peale Portrait of Elizabeth Symes, Mr. Sellers' great-grandmother.

Marston & Maybury, Architects

CHEESEWRIGHT, MASON & CO.
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Pasadena, California

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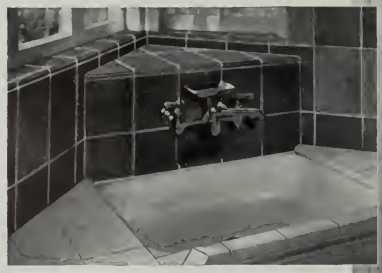
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RUNNING FIRE

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By MARK DANIELS, A. I. A.

A RAUCOUS EXTREMIST

ADVERTISING has driven many men of business to extremes. In the good old days when a man depended entirely on the quality of his goods to spread his fame as a hootmaker, unquestionably he worked hard but he also slept nights. But when the trick of advertising began to work and was followed by the catastrophe of national advertising, many honest merchants and tradesmen began pacing the floor without the baby.

As usual, the Briton was slow to take up the practice of shouting in print about his work. His great grandfather had opened the shop he was now in and, while a hundred years is a short time to be in business (practically no time at all), the quality of his goods had steadily improved so that he could clearly see his great grandchildren enjoying a well established and profitable business. But he could not fight the rising tide of advertising. Like a great cancer it was eating its way into every line of activity and those who did not step into line stepped out of business.

Nicholas Pertwit, the tailor, was one such Briton. For three generations the Pertwits had stitched, snipped and sewed in the same place until a rounded belly and bowed legs became hereditary. Nicholas had reached the stage where he feared a cold whenever he laid aside the tape measure from around his neck. But his business was lagging, so he asked a Yankee customer what he thought about advertising, and was told that he would surely go to the wall if he didn't advertise.

A year later the Yankee came in for another suit of clothes. The place looked the same as the year before so he asked old Pertwit when he was going to start advertising. Nicholas drew himself up proudly.

"I have already done so," he said. "I have taken the plunge." Stepping to a rack he took down a pair of trousers and held them so his customer could see the inside buttons. Stamped in a circle around the buttons was "Nicholas Pertwit, Tailor." "You see," he said with evident self-satisfaction, "I do not do things by halves, what."

That's the danger in these new movements; there are always some who carry them to extremes.

STANDARDS

WE ARE becoming a people completely deluded by standards. That may seem paradoxical since standards have so long been looked upon as yardsticks enabling us to measure with some degree of accuracy. But the value of any standard is proportional to the honesty of the units upon which it is based. We have standards of length, of heat, light, weight. Now we are getting standards of love, law and living built up on arbitrary units devised to prove that the great industrialists are advancing civilization in the United States far beyond that in any other country. The latest trick is to prove that our standard of living is the highest in the world because there are more automobiles sold per hundred persons here than in any other country.

There's a standard of living for you! There are more people in the United States running over pedestrians, smashing into locomotives, kiting checks to meet installment payments on automobiles than there are in any other country in the world, all of which is offered to prove that our standard of living is highest. Nothing is said about the high pressure salesmanship that crams a rattler down the throat of him who neither needs nor wants one, nor the fact that life in urban centers has become one succession of leaps from fender to bumper. High standards of living? There is a Little Boy Blue blowing his horn on every foot of pavement, every hour of the day and night. We have to walk around the block to get across a street.

Perhaps all this is evidence of a higher standard, yet I hate to think what a shock these statisticians will suffer when they learn that there are no automobiles in heaven.

COSTLY OMISSION

JUST why we should expect the motion picture houses to do anything intelligent I don't know, although I, for one, have got into the habit of assuming that managers in general are fairly smart. But, granting that they are not up and coming, I still do not see why they try to keep the street address of their theaters a deep secret.

Many times I have looked up a picture announcement in the paper only to find that it was at such and such a theater, the address of which was not given. I have asked a dozen friends if they had similar experiences and learned that they had not seen the show for the same reason. If the ad does not give the address or telephone number of a theater most people will not bother to look for it in the directory.

Perhaps we should not complain for it saves us money but sometimes we miss a show that might have been worth the price of admission.

ONE USE FOR BRAINS

WITH the universities and colleges turning out boys at the present rate the country is up against the problem of what to do with brains. From distant La Paz comes a thought.

Thirty odd years ago Arthur Nahl deserted the cultured company of Robert Wells Ritchie and myself to seek more orthodox companions in Lower California. He has been there ever since, evidence of the success of his search, albeit he writes occasionally, his only sign of weakness.

Last week a package arrived containing a beautifully tanned white deer skin, as soft as suede. An accompanying letter explained that the natives of the region tanned the deer's hide in its own brains, adding that the rarity of such tanning was occasioned by the difficulty of finding any animal, human or otherwise, in that country with enough brains to tan its own hide.

At first I thought there was an idea in this business of tanning with brains but as I read on I found that, as usual, there was a catch in it.

SCHOOL FOR GENIUS

WE have schools for almost everything. Schools for teachers, schools for pupils, schools for plumbers, plasterers, plunderers and pickpockets using the same teacher; schools for sewing, tap dancing, strip teasing, cooking, barbering, gardening and gum shoeing. If you think you have any latent talent for anything from spit-ball making to statesmanship, you can find a school where someone is paid by the public or the philanthropists to train you in the development of your gifts. If you know of any child who can throw a stone unerringly through a glass window you can find a school for bomb throwers where he can be trained to that degree of accuracy which will guarantee 100% destruction of every shop he is sent to by a walking delegate.

But if you know a lad or a man who has every indication of being a genius and lacks only a guiding intelligence to direct his study into channels that may develop a boon to mankind you will have difficulty in finding any school for him. Such a school has not the picturesqueness of saving the worthless that philanthropy demands.

HOBSON'S CHOICE

There is no alternative, buildings MUST be artificially lighted.

Somebody is going to light the buildings you design, and that lighting can be friend or foe to the effect you wish to produce.

Lighting left to others or added as an afterthought may ruin the most perfect architectural effect, while lighting planned as an integral part of the structure will bring out lines and textures, tones and colors.

Lighting CAN be practical as well as aesthetically effective, but the combination doesn't just happen—it requires careful planning.

In planning, you have many things to consider. We are concerned only with the electrical service of which lighting is a part. We will be glad to check or help plan the details to assure the effect you want.

◆

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PALM CANYONS of the Coachella Valley

By MARY HUDSON BULEN

DESERT PALMS! Two small words —yet how vibrant with meaning! What trees in all the wide world could Nature better have chosen to bless and beautify these desert canyons than the Washingtonia palms in all their stately grandeur?

At sunrise, the glossiness of their green fronds glisten and shimmer in the early morning light. At sunset, their gray brown trunks —tall, slender, yet suggestive of unyielding strength—are gracefully picturesque against the background of a colorful sky. This contribution to the desert's scenic beauty, however, is secondary to their usefulness to the weary wayfarer, to whom they beckon in silent promise—not only of restful shade but of the proximity of life-giving water as well.

And where in any land has Nature duplicated the perfect jungle-like settings of palm clusters to be found in the canyons of southern California's beautiful Coachella Valley? Comes the answer that world travelers who visit this region tell of being transported on the magic carpet of memory to the Algerian namesake of Coachella's Biskra, where, in sunny Africa, they had thrilled to the same natural grouping of similar palms.

It is interesting to learn of this departure of Nature from her usual wont of never repeating herself. As one gleans more about the Algerian oasis of Biskra, the similarity of the two places becomes apparent. In both, man has been alert to opportunity in developing extensive date orchards. In Coachella Valley there are 2900 acres of these beautiful palms, productive of some 7,000,000 pounds annually of their luscious golden fruit. The abundant water supply obtained in this valley from artesian wells has for some years been a most important asset in connection with the date industry.

Each of these comparable spots fascinates the eye of the artist with its similar vista of desert and distant mountains, delighting him with ever-changing lighting effects and prompting him to bring forth brush and palette to cope with the myriad-hued pictures he would capture.

And again, both Algerian Biskra and California's Coachella Valley may well be proud of the healthful, dry, and mild winter climate of which each can boast.

Noticeable among the latter's palm canyons (besides Biskra) are: Palm Canyon, Curtis Palms, Fulton Palms, Hidden Palms Canyon, Magnesia Canyon, Pushawalla Canyon, and Macomber Palms.

Within half an hour from any of these canyons is the world famous winter resort of Palm Springs, with its modern airport, thriving business and amusement centers, luxurious hotels, guest ranches, clubs, and private homes ranging from mansion to bungalow. All popular sports such as golf, tennis, swimming, etc., may be enjoyed there, while throughout the valley are trails for the horseback-riding devotee and paved highways for the motorist. Students of desert bird and animal life find many intriguing subjects for research and camera. The botanist and the geologist are also attracted to this region, and the archaeologist who would add to his knowledge of ancient Indians comes to seek the century-old relics which here and there evidence the presence of the ancestors of present-day groups.

In the early spring the Valley's desert floor is carpeted with a riotous array of color, for each season brings its countless myriads of wildflowers. The names of some of them are: wild heliotrope, sand verbena, desert mallow, desert lily, morning bride, Standley aster, desert star, evening primrose, blue and pink phacelias, the Escholtzia poppies, the common desert poppies, wild Canterbury bells, ox-eyed encelias, and gilias. The flowering cacti are there, with their gorgeously colorful blossoms, and other species such as the spiny cholla, the darning needle cactus, the beavertail, and the barrel cactus.

Besides the palms there are desert acacias, the ocotillo, smoke trees, the greasewood, the screwbean mesquite, the ironwood, and desert willows and cottonwoods.

It would be nigh unto impossible to give a word picture of the canyons of Coachella Valley and the famous palms to which their soil so mysteriously and naturally gave birth, without telling of the desert of which they are a part.

When the afternoon lights begin to shift and fleecy clouds in the blue of the Valley's sky become silver-edged and faintly tinted with shell-like pink, it is Nature's signal that her gorgeous evening pageant of light and color is beginning. As silently as she unfolds the flowers she deepens the pink of the clouds to rose and blends in shades of lavender and purple in perfect harmony. Then with lavish splashes of fiery crimson, she waves her invisible wand and the whole western sky is ablaze with color! Over the deep purple of the mountains and the colors in the sky reflected on desert and hillslopes, the sun throws a last golden glow and quietly sinks from



Photographs by Padilla

sight. As slowly and silently as the sublime pantomime began, it ends, the colors fade and are gone. A desert sunset!—no other just like it.

When the moon rises, full and bright and near, it fills the valley with a soft radiance breathing of desert magic. Under its spell the recently vivid scene is transformed into a beautiful vision reaching to the distant crest of San Gorgonio and the snow-capped mountains of the San Jacinto Range. One's feeling of joy, inspired by the glory of the sunset, gives place to a sense of peace and calm. The exceeding brightness of the stars and their seeming nearness to the earth are in harmony with the entrancing beauty of the scene. In the still whiteness of the moonlight, strangely, mystically, the spirit of the present seems silenced to do homage to the spirit of the long ago. A desert night—no pen can describe it.

Fortunate is he who awakens early enough to see the surrounding scenery touched by the silvery, opalescent haze which precedes the beauty of a desert sunrise. The grayness of light-floating clouds, flushed with amber and orange, slowly changes to all the shades of red in Nature's palette. A golden brightness then heralds the return of the sun to rule the desert for another day until his setting brings the coolness and mystic thrill of another night.

So trite have fitting phrases descriptive of the desert become that one is beggared for new ones. We must each get our own interpretation of it, as does the Arab, who—deeming it to be the "Garden of Allah"—believes that in its solitude he finds his soul as he can nowhere else.

Intensive research seems to have failed to disclose the origin and age of the palms of Coachella's canyons. They are of the Washingtonia filifera (or Fan-palm) variety and grow to a height of seventy feet. Small, creamy flowers in long drooping clusters bloom in the early summer. The fruit is a little, hard berry—black and sweet when ripe—and is called the wild date. These palms are native to this region of the Colorado Desert.

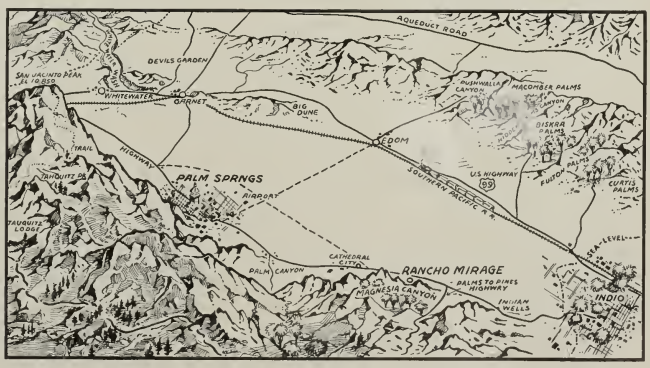
Incidentally, the Colorado Desert was named before there was a State of Colorado and bears no reference thereto. This desert lies chiefly in San Diego, San Bernardino, and Riverside Counties of southern California.

It is generally conceded that the groups of Washingtonias in the canyons of Coachella Valley antedate the coming of the Whites. That they have stood where they are for long years is patent when such a well-informed writer as George Wharton James in his "Wonders of the Colorado Desert," after describing these particular canyons, refers to their palms as being indigenous to this region, and adds that "in the presence of these *ancient desert monarchs*" it is easy to imagine oneself in the heart of the Sahara.

Another likelihood of the great age of these palms is the fact that State Forester Merritt B. Pratt, in his "Shade and Ornamental Trees of California," in writing of these groves tells us that they are famous because of their "picturesque appearance and *ancient lineage.*" He also informs us that the Washingtonia filifera is the stateliest of all palms, and was named in honor of George Washington.

Twenty years ago J. Smeaton Chase, when writing his "California Desert Trails," mentioned finding "flourishing clusters of palms" in the canyons on the east side of the Valley—the same statuesque Washingtonias which stand there today. In the shade of one of these groves the thought came to him, What ideal sites for houses! Disclaiming any bent for real estate speculation, he explained that the suggestion was prompted by the expansive view out over the valley to the blue water of the Salton Sea in the south, and, more westerly, to the great peaks of Santa Rosa, San Jacinto, and San Gorgonio rising in fine succession.

In this beautiful environment these majestic sentinels of the canyons of the Coachella Valley have kept their silent watch for many years. How many—who knows?





CONTEMPORARY ADOBE HOUSES

By CLARENCE CULLIMORE, A.I.A.

IN THIS modern day of glass bricks and corner windows and a multitude of new and useful materials of construction it seems, at first, a far cry to the simple homely sun-dried adobe brick construction that ceased being popular in California about the time of the Gold Rush days when eastern colonial and mid-western types of frame construction superceded the old Spanish and Mexican types.

Upon closer examination the old type of adobe home in California has never entirely gone out of fashion, and when well designed and properly built with due regard to engineering skill it still vies with homes using the most recent methods and materials of construction. For real insulating comfort thick adobe walls are unsurpassed. Stability also is gained through sturdiness of construction. Simplicity of line and the absence of unnecessary ornamentation are not at all out of line with the most modern tendencies. This adobe type for more than a hundred years has been admired and is still admired at the Casa de la Guerra at Santa Barbara, in the house of John Temple at Long Beach, and at the Estudillo Hacienda at San Diego.

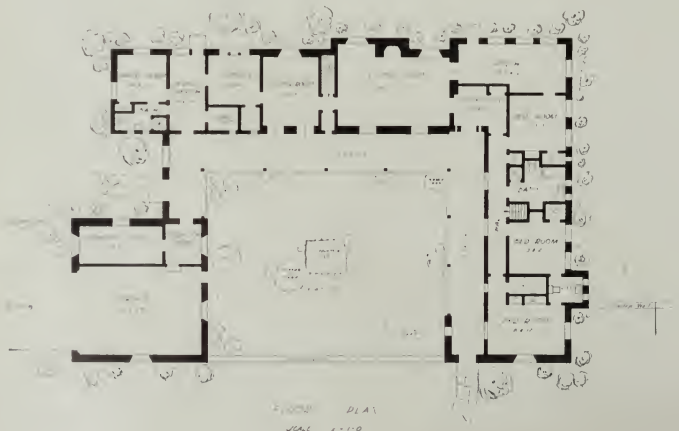
Even now the modern type of stabilized waterproof adobe bricks is playing an important role in the construction of a number of handsome new homes in California that have been inspired by the rare old ones.

Bearing in mind possible hazards from earthquakes or the elements, the writer has evolved a few suggestions for adobe construction which may be considered as supplementing the approved building regulations for masonry construction applicable to one-story residences.

If the locality is one in which the Uniform Building Code is operative, it will be necessary for the proper authorities to supplement this code by an assumption that a safe working factor for adobe bricks be thirty-five pounds per square inch in compression and four pounds per square inch in shear, or thereabouts, and require that bricks be tested by a reputable testing laboratory to ascertain that their ultimate strength is ten times these working factors.

All adobe walls should rest on a continuous concrete foundation.

The exterior bearing walls should be at least eighteen inches in thickness and the interior walls twelve inches. No adobe bearing wall should exceed eight times its thickness



Above is a front view of the modern adobe home of Mr. and Mrs. Clarence Cullimore in Bakersfield, California. Typifying the dignity and the romance of Early California, this type of house was in the height of fashion during the days of the Dons and has been admired constantly ever since. The Cullimore home will probably be more modern twenty years from now than many newer, poorly-designed houses of today. Clarence Cullimore, architect.



On the right a view of the inviting patio porch in the home of Mr. and Mrs. Clarence Cullimore. It is evident that adobe houses may be real homes and do not have to pretend to be anything that they are not. There is a dignity in the low roof lines, the thick walls, the simple charm of this distinctive adobe type. In California such patios as this bring family life into the open. Even during summer days in Bakersfield breakfast and supper may be served in the patio but the remainder of the day can be spent within the shelter of the two feet thick adobe walls of the house which effectively resist the intrusion of heat.

in height. Gable ends of adobe may be twelve inches in thickness above the bond stone. Mortar for the bricks should be the same material that the bricks are made from. If the bricks are stabilized and waterproofed with bitumuls, a bitumuls mortar should be used and not a cement or lime mortar as these mortars have very little adhesion to Bitudobe bricks.

It is quite essential that a continuous reenforced concrete bondstone at least six inches in depth and the width of the wall should be cast on top of all walls and partitions of adobe and should be reenforced by at least ⅜″ reenforcing bars, one to each six inches of wall thickness. For possible lateral forces, locate the bars three inches up from the bottom and the outside ones two inches from the outside and inside edges. The concrete mix for this bondstone should be at least a 1-2-4 mix, that is, one part of cement, two parts of sand and four parts of coarse aggregates. It is advisable to bolt a 2″ x 6″ wooden plate to the top of the bondstone for the reception of the roof trusses, using one-half inch by twelve inch bolts, also bolted through the bottom chord of each truss.

All exterior openings should have reenforced concrete lintels. All lintels exceeding eight feet in clear span should be supported on structural steel or reenforced concrete columns. Lintels should have a breadth equal to the wall thickness and should not be less than one inch in depth for each foot of span, plus one inch. Lintels should extend not less than eight inches over onto the adobe jambs at each end. Provide a sufficient number of steel reenforcing rods in each beam. The area of the bars should equal one per cent of the cross sectional area of the lintel. Locate the bars one inch in the clear from bottom and sides of the lintel and evenly space them apart. Use the same concrete mix as for the bondstone.

Door and window jambs should be from not less than two inch by six inch stock securely spiked to adobe with 40-d nails driven in from the back before next course is set, in each alternate mortar joint. The jambs should be creosoted before they are set.

Nailing blocks which are to be buried in the adobe walls for the purpose of securing attachments or trim should be not less than two inches by six inches and extending through the full wall thickness and should be creosoted before set.

Interior walls of adobe may be plastered with an approved permanent plaster. The plaster should be applied to at least two inch mesh, eighteen gauge, galvanized iron stucco wire fastened to adobe with 8-d box nails, one to each 150 square inches of wall surface. Instead of interior plaster, the adobe walls may be neatly pointed at the joints and painted three coats of a concrete first coater paint and then two finish color coats. Care and test should be used in selecting the paint for this purpose. It should be understood that these walls will be softer than plastered walls.

Exterior plaster should be Portland cement stucco, reenforced with at least eighteen gauge, one inch mesh, galvanized stucco reenforcing wire, secured with 10-d nails driven in diagonally and heads exposed one-fourth inch. There should be one nail to each 100 square inches of wall surface. Protected walls, under porches, etc., may be painted as specified for the interior instead of plastered with stucco, if it is desired to show the bricks exposed.

The eaves of roofs should extend at least twenty-four inches over all adobe walls.

All roofs should be trussed (rafters and ceiling joists may be formed into trusses). These roof trusses should be anchored securely into all exterior and interior walls against vertical and horizontal forces.

Floor joists should be anchored to this wall at least every fourth joist.

Shower compartments should be plastered with Portland cement first coat, second coat of Atlas cement troweled smooth. Over this glue to the wall waterproof canvas wall covering and paint three full coats of hot-water resisting paint.

Adobe walls should not exceed thirty feet in length unless they are intersected at intervals of thirty feet or less by adobe or masonry cross walls at least eight feet long.

It must be borne in mind that all adobe dwellings in California must conform to lateral forces legislation now in force.

The foregoing stipulations are intended to conform to these requirements and make adobe houses as permanent and safe as those of other commonly used materials.



Photographs by Stephen Willard

POOL AND STUDIO FOR MR. SPENCER KELLOGG

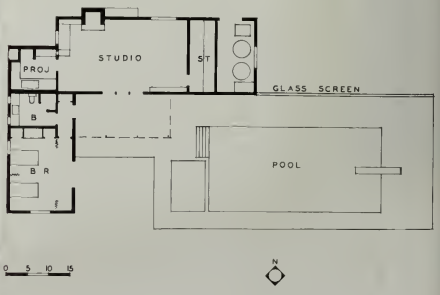
at Palm Springs, California

JOHN PORTER CLARK, ARCHITECT

Interiors by Bullock's

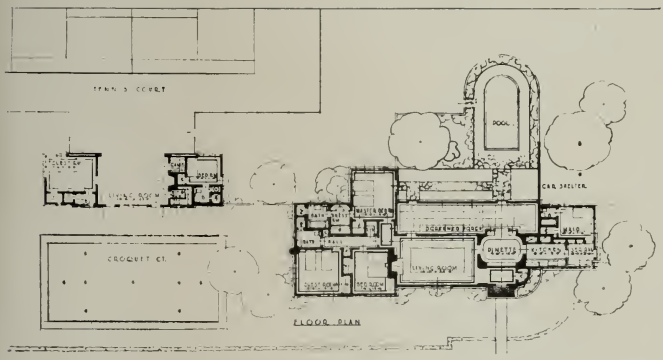


On the desert a swimming pool makes a delightfully refreshing outdoor living room. All day can be spent in the pool or basking on its edges until that delicious chocolate color has been acquired. The studio—that happens to be in the picture too—has a Spanish solidity treated in an ultra-modern manner. Within the furniture is cool, comfortable, most attractive to the eye, and selected for its desert resistance.





Photographs by Mott Studios



THE PALM SPRINGS HOME OF MR. WILLIAM T. WALKER

CHARLES O. MATCHAM
Architect

Offices of
Earl Heitschmidt, Charles O. Matcham and Paul O. Davis









A house at the desert is as popular in the winter as a house at the beach in the summer. And with a swimming pool, tennis courts, badminton and croquet courts, the Palm Springs establishment of Mr. William T. Walker must be Paradise Found. The loggia looking out to the pool is enclosed with glass and glass blocks, and the pool itself is protected by a wall of concrete blocks painted white.

In the living room the north wall is green, the others a rose beige. A beige rug covers almost the entire floor, and the room is comfortably furnished with light woods and modern furniture. In the bedroom comfort but simplicity has been the keynote. Throughout the entire house is a feeling of lightness and a refreshing neatness which make for delightful living in the desert.



he guest house while close to the main house is
icely removed so that after a visit guests may
main friends. It faces the tennis courts, an awn-
g spanning the distance between and thereby
creasing the protection from the glare and the
ggestion of coolness within. The glass doors and
reens of the living room slide into the walls and
en one entire side of the room, so that the tennis
urts become a stage. In the living room of the
est house, the carpet is beige, the furniture of
ental wood. The lounge has a spread of char-
use with Swedish pillows in chartreuse and
wn, and over the fireplace are chartreuse
nese vases. In the bedroom the walls are
ama green, with a textured carpet of green.
modern furniture is made of blonde prenzwood.







THE RESIDENCE OF
MR. & MRS. WILLIAM S. ANDREWS
Oakland, California

RAYMOND W. JEANS, A. I. A.
Architect

Built on a lot unusually steep, the residence of Mr. and Mrs. Andrews overlooks Oakland, Berkeley, and San Francisco bay. The house was planned to take advantage of exposures and views and to save several live oaks, including the one at the main entrance. Below the living room is a game room which opens directly onto a loggia and terrace which can also be reached by an outdoor stair from the living room. Thus the living rooms of the house are closely related to the garden. Because of the steepness of the site, and to prevent the entrance from being crowded, a large stone niche was cut into the bank with steps from the street circling around one side of it. In the center of the niche is a pool banked with flowers and on the opposite side is the oak tree, the whole forming an unusually attractive entrance court. The garage at street level is half a story above the second floor, to which it connects by a stair corbeled out from the wall below. A dumbwaiter delivers supplies from the garage to the service porch.



THE HACIENDA OF
MR. AND MRS. JOHN A. SMITH

La Habra, California

Designed by
CLIFF MAY











Built on a gentle slope overlooking citrus and avocado groves, this modern California home carries on the traditions of earlier days. At the entrance the main gate is an introduction to the Spanish charm that prevails within. Broad, solid, and hospitable, the gate swings wide and a drive winds through beautiful, landscaped acres to the house where a door with deep reveals opens into a large enclosed patio, the center of life in a Spanish hacienda.

The patio of the Smith residence, as in the early ranch houses, is the most important room in the home. Here is the gathering place of week-end guests. Here in the cool shade of a huge oak tree surrounded by gay flowering plants, and equally gay Mexican and Indian pottery, is the ideal place for informal entertaining. At night this outdoor salon can be lighted with daytime brilliancy or flooded with a soft romantic moonlight.

Thick walls of reenforced grout lock brick, antique mission tile roofs, grilled windows, all bespeaking a past generation, are fitted into the modern scheme. On the left are two large guest rooms, each with a private bath. Straight ahead is the large dining room with windows on three sides and next to it is the breakfast room with the kitchen just beyond. A broad enclosed loggia connects the dining and living rooms, a small built-in pool making a delightful spot for plants. An exterior fireplace will remove the chill from cool evenings and lend a cozy hospitality to this informal lounge. In the far corner enjoying the utmost privacy is the master bedroom with double dressing rooms, a luxurious bath and a fireplace.





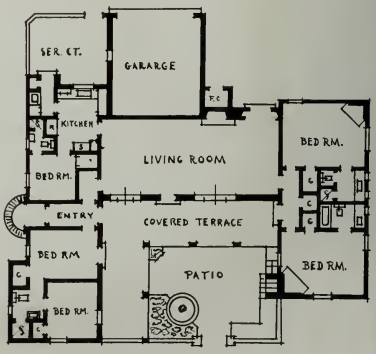


Photographs by Mott Studios



The Palm Springs Home of Mr. and Mrs. F. H. Bartholomay

GERALD R. COLCORD, ARCHITECT





The covered terrace and patio of the Bartholomay residence are particularly suited to the mild, tropical weather of Palm Springs. Built of hollow concrete blocks with tile roof, the house is fundamentally equipped to withstand extremes of heat and cold. Painted an oyster white with a dado of blue it also fulfills its esthetic requisites and fits into the landscape as comfortably as Shep lying in the road.



Inside the ceilings have been whitewashed and the walls painted an oyster white. The long living room serves as both living and dining room, the large fireplace sofa at right angles to the wall acting as a division. A study of the plan will reveal the ample accommodations so that while the house from the front seems small and somewhat dwarfed by the grandeur of the mountains behind it, in reality it is spacious and well arranged to take care of the family or an influx of guests.



Photographs by Stephen Willard

THE PALM SPRINGS RESIDENCE OF MR. JULIAN ST. JOHN NOLAN

JOHN BYERS, ARCHITECT
EDLA MUIR, ASSOCIATE

To those who visit the desert with sleeping bags, the residence of Mr. Nolan would seem like Buckingham Palace. Massive walls, spacious rooms, heavy timbers —hearkening back to Spanish days and reminding us how well they lived in by-gone years.







Photographs by Stuart O'Brien

THE DESERT HOME OF MR. AND MRS. EARLE C. ANTHONY

HAROLD W. GRIEVE
INTERIOR DECORATOR

Of concrete block construction, painted an off-white with a dado of sage green, the Palm Springs home of the Anthonys is a retreat from cosmopolitan life. Modern and simple, it attains an individuality that is often lost in more sumptuous homes. A Hawaiian feeling is created by the bamboo furniture, the printed cotton drapes with their pattern of blue bamboo and the rug of Chinese matting taped in blue. Even the metal bed simulates bamboo. On each side of the bed are plain chests of Kiri wood, and lamps with bamboo standards and shades of grass cloth trimmed with coral. The bedspread is the same cotton crepe of the drapes with bands of blue and the picture on the left is a tempera painting on natural pongee in shades of pink and coral.











THREE BEDROOMS

in the Home of

MR. AND MRS. H. I. SPAREY

at Palm Springs

CHARLES RAY GLASS
Interior Decorator

GERARD B. COLCORD
Architect

The bedroom of Mr. and Mrs. Sparey has white woodwork and walls a wood pink. The furniture is rubbed cherry stained brown, with headboards of quilted chintz, the same chintz being used for the curtains but not quilted. The cotton rug is a basket weave in blue green with a hand-hooked rug in amethyst, pinks and blue greens.

The guest room has a wallpaper of soft yellow with old-fashioned sprays in gray and coral. The curtains are of a yellow, white and gray striped chintz with white ruffes. The rag carpet and the hooked rug carry on the color scheme of gray, white and yellow. The bedspreads are of white embroidered scrim over a yellow chintz lining. The furniture is beech. On the large chair in the corner is a glazed chintz of wisteria.

In the daughters' bedroom are soft pinks, French blues and white. The furniture is in antique white striped with blue. The headboards and the bedspreads are of white muslin with appliques in rose, blue and a soft yellow. The curtains are of blue glazed chintz ruffled with white and piped with pink. The rug is French blue of a soft cotton texture.

Other interiors and the exteriors and floor plan of this residence were illustrated in the October 1937 issue.

DECORATIVE DO'S AND DON'TS

For the Desert Dwelling

By CHARLES RAY GLASS, A.I.D.

DO:	DON'T:
Be practical.	Be fussy.
Strive for ease and comfort.	Overstuff your furniture to the point of smothering both it and its occupants.
Be fresh and spontaneous.	Jazz up your interiors to an absurd and hysterical degree of alleged primitiveness.
Select your woods and materials to withstand great heat and a good deal of cold and moisture.	Use that veneered dining set, that isn't good enough for the town house, just because you have it.
Select rugs and fabrics of a suitable texture to withstand the rigors of the irritating "Santa Ana" (dust storm to tenderfeet).	(See above) Aunt Tillie's piled carpet. Uncle Oscar's plush settee. "Draped" effects.
Remember that "gimcracks" gather dust and that extra help is expensive and usually in the way.	Give in to that unholy impulse to buy "specially priced" crystal chandeliers or elaborately carved what-nots.
Avoid "ox-cart" effects in your furnishings; splinters and "shorts" are an uncomfortable combination.	Forget there is a wide margin of artistic safety between the shiny finish of heavily varnished veneers or inlays and the forced and ungracious imitation of "pioneer" effects, widely sold for desert homes.
Consider the waxed finishes of Provincial French, or American maple, or English pine or deal, or the various "natural" wood finishes of modern pieces. They are all appropriate, pleasing and practical.	A Bedouin chief would view with genuine pity the agony of our desert dwellers who squirm in discontent on pseudo "desert" furniture.
Exercise reasonable restraint in the selection of wall treatments. A pleasing contrast to the desert scenes without, is usually more effective than an effort to imitate them within.	Fill your house with "oil" impressions of desert scenes. Either the painting, or the scene is going to suffer by comparison.

Above all don't use the desert house as a catch-all for the ill-assorted junk you glean from the attic or storage. A decorative mal-a-prop is more conspicuous in the desert than in town. The artistic limitations are far more exacting.

The desert is essentially a place for complete relaxation, informality and enjoyment. This thought should be paramount when planning the interior of the desert house or domicile. There is no need to deprive one's self of the slightest thing that tends to smartness or charm. However the triple challenge of "will it clean, will it wash, will it wear," should be applied to every phase of your scheme before it receives its seal of admission to your desert home.

For this reason pile-less carpets, substantial furniture, simple and quaint bric-a-brac and objets d' art, fabrics of chintz, linen or texture, preferably sunfast or vat dyed, are recommended. Above all eliminate tricky and elaborate effects.

Favor slip covers for general use, even though more permanent covers be used under them for change or for more formal occasions. Two sets are an advantage. One can be laundered monthly. There are various weaves of cotton, grass, and flax, and even wool, ideally suited for floor coverings. Many of them can be washed, or scrubbed with a prepared carpet soap by one's own help with splendid results.

On the border line of interior architecture there are many points where the experience of the decorator will guide the desert builder; for instance the prevalence of desert wind storms and the lapping of Venetian blinds. Such a devil's tatoo throughout the night will ruin the slumber of a deaf mute.

Have your architect provide proper slots in the walls, both over head and at the sides, to take your blinds. This trims up your windows, allows a maximum of unobstructed view, and provides space for felt or rubber lined channels to secure your blinds and deaden all sound of operation or vibration.

To one who knows the myriad insect life of the desert, and its diabolical fascination for light, the mention of ample and properly controlled screening is needless. They make the outdoor room a joy, and really livable. Of course they do admit dust, so choose your furniture and coverings accordingly.

It's not a bad idea in such a room or porch to be able to stack your cushions in one corner and turn the hose on the rest. Your potted plants, of which there should be plenty, will thank you and it cools things down wonderfully.

I have found rubber tile and linoleum very practical for bath and service floors and surfaces, particularly for second floor work. The terrific strain of shrinking wood in the long blazing days of summer, makes an unyielding material unusually vulnerable. This strain is intensified above the ground floor.

Air conditioning is of course desirable—but expensive. However, valiant efforts are now being made by eminent firms in this field to produce an adequate, and moderately priced installation for the "part-time" house, such as the seasonal desert abode.

As in any other building project the wisest course to pursue is to hire an able architect who is technically qualified to handle your problem. Then retain an equally capable landscape architect, contractor and interior decorator. Insist that they work together, and many a headache, and purse-ache too will be avoided. Such a course, whether your enterprise is large, or small, will pay dividends in every department.



Photographs by Stephen Willard

BULLOCK'S

DEMONSTRATION HOUSE

in Little Tuscany

at Palm Springs

Furnished throughout with Nantucket Post, the provincial simplicity of this home makes it charming and practical for the desert. Chintzes and homespuns in gay colors have been used for draperies and upholstering and plain Rajah drugget for floor coverings. The living room is furnished in colors of rust and green with a beige colored rug. In the master bedroom, maple furniture has been painted a lime green with draperies, upholstering and bedspreads in lime and persimmon. The guest bedroom is refreshing and dainty in tones of brown and yellow. Interiors under the direction of Lloyd Weirick of Bullock's.







A WINTER HOME

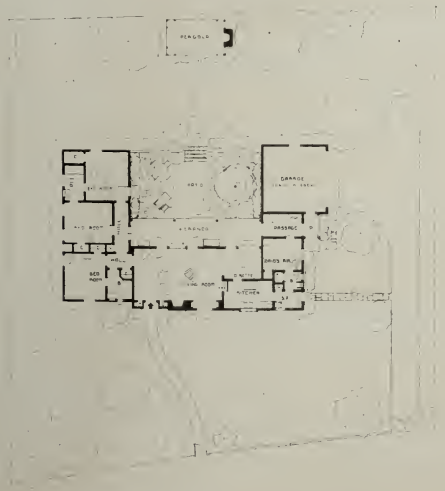
in Palm Springs

ERLE WEBSTER & ADRIAN WILSON

Architects

Designed for winter occupancy in a mild desert climate the U-shaped plan provides a maximum of sunlight for all rooms, and creates a protected outdoor living room within its wings. Sun bathers can bask in the patio or on the top of the garage which is reached by stairs from the passage to the driveway. This passage permits guests to arrive for informal gatherings in the patio without going through the rest of the house.

The floor construction is a concrete slab on the ground for coolness and termite protection. In the main rooms the floors are cement, integrally colored, and in the baths and kitchen asphalt tile. Drainboards and bathroom walls are covered with linoleum. Steel sash are used throughout to avoid the shrinkage experienced in the extremely dry climate. Doors are of California pine with metal weatherstrips on all exterior openings. Walls and ceilings are insulated to assure further comfort. The stucco walls are painted an off-white, the shingle tile roof is white to reflect the heat rays; doors and trim are off-white and blinds a blue-green.



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The new Palm Springs residence of Wm. T. Walker
Charles O. Matcham, Architect

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The Desert Home of

MR. AND MRS. L. M. BLANKENHORN

at Rancho Mirage

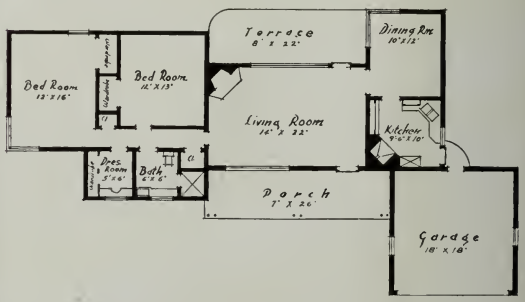
Designed by

Harold J. Bissner

The architecture of this home might be called "desert modern." The large steel casement windows have been painted blue and afford excellent views of the Valley in all directions. In the living room an enormous window occupies almost one entire wall and makes the terrace an integral part of the house.

The house is built on a concrete slab and the floors throughout are cement, acid stained and waxed. The exterior is a combination of wood and plaster, painted an off-white with a dado of chocolate brown. The roof is painted white and insulated against the heat of the day and, we should also add, the cold of the night, because desert days are very warm, but desert nights are equally cool. The terrace has a cement floor and is comfortably equipped with outdoor furniture for informal entertaining so necessary for the enjoyment of the desert.

The kitchen displays an unusual bias with the range tucked away in one corner and the sinks opposite. A door in the back of the garage and the kitchen door are conveniently close together, in case a sidewinder should be coiled under one of the opuntia variegata.



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NIGHT GARDENS

By BERNIECE ASHDOWN

A NIGHT garden is essentially for use in the evening. It is designed and planted to be at its best under stars or moon. Any garden planted with many white and fragrant flowers may be adapted for use at night, but the most delightful of these gardens are made expressly for this purpose. They are especially valuable in climates where the evenings are too warm for comfort indoors, or in areas where a portion of the garden space is for some reason undesirable for use during the day. Special attention should be paid to scents and contrasts in black and white, since there are no colors truly distinguishable after dark. Evergreens make a splendid background for this type of garden, since their dark color intensifies white or light colored flowers.

The garden should be situated near enough to the house to be easily accessible. It may open off a terrace or a porch or may have as its axis a French window which will allow perfume of the flowers to penetrate the rooms of the house. Each garden must be adapted to its location and each feature placed so that it will be completely in harmony with the rest of the scheme. Any garden which is to be used at night should be extremely simple in design. The walks, steps, etc., should be solidly constructed and have smooth surfaces, which may be walked upon with ease and safety. The garden may have as its vista the lights of a city, the silhouette of a tree, a view of the ocean, a patch of sky festooned with stars, or if it is desirable to screen an unpleasant view, a group of evergreens may be arranged to present an attractive skyline. Even in very small gardens it is usually best to have the advice of an expert in making the general lay-out and planting lists. In the long run it saves money, time, labor and gives greater satisfaction.

Lighting gardens artificially has become very popular in the last few years, but unfortunately has been much misused. It is seldom, indeed, that one finds a garden which is attractively lighted. If artificial light is used it should be soft and diffused, so that the character of the garden is not changed. Strong and brightly colored lights should be avoided. At night when the hum of bees, and sounds of birds are hushed, the splash of water in the garden is even more enchanting than during the day. So also is a pool whose disturbed surface catches and reflects splashes of light, more fascinating than one having a smooth, still surface. There should be a garden seat placed so that it will give a full view of the garden. A fir tree may be located where the wind sings through its branches or graceful weeping willows planted near a large body of water where their branch tips touch the surface.

White birch trees (Betula alba) are lovely planted where the moonlight stencils black patterns beneath them. Charming also are the great gnarled oaks which in the south are hung with moss. Palm trees are unusually attractive at night. Slim white Watsonia planted as sentinels at the gate or bordering the path resemble pale ghosts and have a delightful, delicate perfume. Most of the plants listed last month for perfume gardens may have a place in the night garden. In addition I suggest the following list, which is, of necessity, incomplete:

Night Scented Jasmine (Cestrum parqui)

A medium tall shrub with light green foliage. Its blossoms are greenish yellow and very fragrant at night. It grows rapidly and does well in any rich garden soil in sun or semi-shade.

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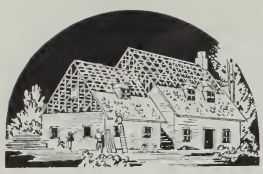


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Bridal Veil Broom (Genista monosperma)
An unusual shrub of drooping habit. Its foliage is silvery and its flowers white, which makes it valuable in a night garden. It is easily grown.

White Rose (Hybrid perpetual Frau Karl Druschki)
This is a magnificent white rose which blooms freely all summer. It is a vigorous plant and grows three or four feet high.

Saucer Magnolia (Magnolia soulangeana)
A very beautiful and popular tree which grows 20 to 30 feet high. The flowers are very large, fragrant and white tinged with pink and lavender. They bloom in March before the leaves appear.

Star Magnolia (Magnolia stellata)
A small spreading tree which has upward turning branches. It is one of the most attractive of all deciduous magnolias. It blooms early in April with abundant fragrant white blossoms which resemble stars.

Sweet Woodruff (Asperula odorata)
A low growing, sweetly scented herb having clusters of white flowers in May. It grows very well in a shady position. It is especially useful as a ground cover.

Night-blooming Cacti (Cereus pteranthus)
A stout, half climbing plant having bluish green spiney foliage. Its flowers are large, white and very fragrant. They require well drained soil and full sun.

Shasta Daisy (Chrysanthemum leucanthemum)
Attractive plants growing 3 feet high and blooming in summer with large daisy-like, pure white flowers. They are easily grown.

Garden Pink (Dianthus plumarius)
Hardy garden perennials having numerous, spicy fragranced blossoms in May. They grow about a foot high and have gray-green, grass-like leaves. They are especially useful for edging.

Foxgloves (Digitalis purpurea)
Handsome plants with 4 or 5 foot stems of nodding flowers. They are easily grown and do well in half shady places. Although they come in many lovely colors, white or pale yellow are most effective for this purpose.

Moon Flower (Ipomœa grandiflora)
A vigorous climber which is covered at night with large, pure white, fragrant flowers, 5 or 6 inches in diameter. They grow quickly and do well in any soil.

Madonna Lily (Lilium candidum)
This beautiful lily has been used for centuries as the symbol of heavenly purity. It grows about 4 feet tall and blooms in May. Its waxen textured blossoms are pure white and delicately fragrant. They should be planted with about 2 inches of soil over the top of the bulb in rich well drained loam.

Night Scented Stock (Matthiola bicornis)
An old-fashioned flower valued primarily for its delicate perfume emitted during the evening. It grows 12 to 18 inches high and will grow and bloom profusely in any good garden soil.

Poets' Narcissus (Narcissus poeticus)
This is perhaps the best known of all the spring blooming narcissi. They have snow-white petals and a small flattened, deep orange or yellow crown or eye. All are sweetly scented. They should have good soil and plenty of water.

Flowered Tobacco (Nicotiana affinis)
A lovely, easily grown plant with delicately scented, pure white, tubular flowers. It grows about 3 feet high and blooms all summer. It should be used profusely throughout the night garden.

White Peonie (var. avalanche)
This is a tall, handsome plant bearing creamy white flowers in May. There are also several other excellent varieties on the market. Peonies prefer a deep, rich soil and full sun. They should be planted so that the crowns are covered with two inches of soil.

Perennial Phlox (Phlox paniculata)
This is one of the finest of summer perennials. The white varieties should be chosen for night gardens. They grow about 3 feet high, with large, long blooming clusters of white blossoms. They prefer a rich soil and plenty of water.

Petunia
Delightful, low growing, fragrant flowers, excellent for edging. There are many varieties on the market, but the giant fringed white kinds are most effective at night. They require a moist garden loam. If the old flowers are kept trimmed off, they will bloom all summer.

White Tulips
There are many varieties of white tulips, all of which are charming in a night garden. They should be massed for best effect. Tulips grow well in any good soil and should be planted in the fall.

White Watsonia (Watsonia Ardernei)
A tall gladiolus-like flower having pure white, six-lobed flowers on four-foot stems. The leaves are sword-shaped and rigid. While it is not as easily grown as Gladiolus, it does well in any good garden soil.

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The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

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FRED ASTAIRE AMONG THE MACHINES

(Continued from Page 7)

osopher turns to the United States to make such an analysis, he finds his material thin, scattered, and almost entirely second rate or derivative unless the limits of what is generally accepted as art are re-defined and enlarged.

The great artist, being an expression, a concrete realization of the spirit of the times, is peculiar to his time and place. Homer, Dante, Shakespeare, Beethoven could have been themselves, could have created as they did only where and when they did. Each is peculiarly Greek, Italian, English and German; peculiarly classic, medieval, renaissance, and romantic. The United States has produced no artist in any field, with possibly one exception to be mentioned later, who can equal these figures. Even putting aside these titanic individuals, the list of major and peculiarly American artists is pitifully limited. In music there is no important name. We have virtuosi, performers, yes; but no composers. In architecture there is one name, Frank Lloyd Wright. In sculpture possibly two, Augustus Saint Gaudens and Jacob Epstein. In painting there are Ryder, Inness, Whistler, possibly Sargent, probably Bellows, certainly Grant Wood. In literature there are Poe, Whitman, Henry James, and the occasional masterpiece which is not sufficient in itself to dignify its creator with the adjective great such as *Walden, The Scarlet Letter,* and *Moby Dick.* Some may quibble with these lists, many probably will, particularly with that of literature. Some would add Emerson, but his philosophy was neither original with him nor American. Granted, however, that the lists are neither complete nor indisputable, with the best intentions and all possible additions, they could be made little longer.

I have left to the last the mention of the two most ephemeral of the arts, acting and the dance. It is difficult to adjudge real greatness in these arts because the art dies with the artist. The actor and the dancer can be ranked only according to the recorded judgments of their contemporaries, never a very reliable standard. In acting again the American list is short. We have Edwin Booth, John Drew, John Barrymore in his prime to place beside Garrick, Kean, Kemble, Macready, Salvini, and Coquelin, but what actresses do we have to compare with Mrs. Siddons, Rachel, Duse, Ellen Terry, Bernhardt?

In the dance, however, we do excel. It is the only conventional art form, always remembering that the recorded judgments of the art must of necessity be few and undependable in any country, in which we can be said to have produced any really great figures. It is interesting to speculate on why that fact should be so. Anthropologists tell us that the dance is the earliest form of all the arts, the parent form from which the other arts spring, the first art to appear among a primitive people. Is it because we are the newest of the great nations of the world that we find ourselves expressing ourselves best in the earliest and most fundamental art form? Whatever the reason, the fact is that the United States has produced at least three major figures in the dance, Isadora Duncan, Ruth St. Denis, and Fred Astaire. Perhaps Angna Enters' name should be added to this list, but her unique art escapes classification.

To the inspiration of Isadora Duncan the entire renascence of the dance in our time is due. She was the stimulating force which freed the Russian Ballet from antique convention and allowed its great development under Diaghileff and Nijinski, one of the most successful achievements in modern European art. In the history of the dance, the chapter on our times begins with Isadora Duncan.

To Ruth St. Denis belongs the credit for the rediffusion in our time and country of the concept of the dance as an art form to be taken seriously. She made the dance respectable. For the first time, in the United States at least, she caused people to realize that the dance was an art that demanded study and serious critical consideration.

The work of both Isadora Duncan and Ruth St. Denis, however, was on the whole derivative. It is not to be belittled on that score. They were the pioneers, and without them there would probably be no modern dance today.

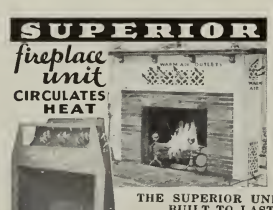
It has remained for Fred Astaire first to express perfectly the *zeitgeist* of the American machine age in an art form. The medium in which Mr. Astaire presents himself is in the last analysis itself a machine, the sound picture. His dances are constructed on the basis of the tap dance, the production of a rhythmic, clattering accompaniment made with the aid of metal plates attached to the shoes, in other words a very simple machine or tool, but nevertheless a machine. The rhythm and patterns of his choreography are so complex as to give an impression of almost chaotic casualness, certainly a characteristic of our time of political, social, economic, and even scientific uncertainty and confusion.

An analysis of one of his dances will illustrate my point. In a picture entitled "Shall We Dance" Mr. Astaire creates in an art form an American apotheosis of our time. The setting for the dance is an engine room of an ocean liner. The raucous music, written by a Jewish composer, Gershwin, is played by a jazz orchestra and sung by a chorus of negroes against a background of engine noises. The Aryan and Nebraskan Mr. Astaire wears the characteristically informal, if not proletarian, male costume of today, slacks and a soft-collared shirt. He dances from machine to machine, translating into dance rhythms and gestures the mechanical movements of the machines. The whole production is a synthesis in art forms of the machine and the social melting pot which are these United States. It embodies and expresses the curious phenomenon of our times, the essential precision and inevitable, recurrent routine of our machines and industrial life co-existing with a widespread spiritual uncertainty and confusion.

But Mr. Astaire is expressing our time in a conventional art form, the dance. It is good, it is even great, but is it enough? Are the heretofore recognized art forms the only art forms? Are they adequate to express completely our *zeitgeist?*

The history of art is in part the story of the rise and decline of art media and methods according to the spiritual and utilitarian needs of a time and place. The art of tapestry weaving, for instance, reached its greatest development in the Middle Ages when arras was needed to enclose and brighten the cold and gloomy castle halls. With the changes in architecture, the development of

(Continued on Page 40)



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EXPOSITIONS

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of the exposition, its buildings, its courts and its towers. On the Yerba Buena shoals the Golden Gate International Exposition Company can set out and maintain plantings employing nearly every variety of flowering shrub and tree that is known throughout the world with the exception of the definitely tropical flora and silva. No matter how many millions of dollars the New York Exposition may spend, there is nothing that can change the laws of nature that govern plant and tree growth on her site. On the Yerba Buena shoals there is no possibility of temperatures low enough to injure even the more delicate plants of the temperate zones and floral effects and landscape treatments can be attained there that can not be duplicated in many places of North America.

Again San Francisco is the gateway to the Pacific and the great empires of oriental art and architecture. It is logical that the culture of Java, Siam, China, India and Indo-China should be well represented in such an exposition as the one to be held here. Even with the necessary funds to do the same, they would look somewhat out of place in New York. Would it not, therefore, be more logical for the Golden Gate International Exposition Company to emphasize what is planned to be done in the way of landscape treatment and gardens, parks and pools, all of which will be in the capable hands of Mr. Julius Girod, and to bring out the oriental exhibits and concessions that will give a picture of the life and beauties of the Pacific shores, rather than to harp on the dimensions of her arches and pilons?



It's pretty far from being put "in the doghouse" when a misbehaving young colt is sent to bed early, without any oatmeal, in an artistic, up-to-date stable like this one. It's the community boarding house for the horses at Rancho Mirage, and the easy grace of the occupants marks the ranch style architecture. Mr. and Mrs. Troy Watson, owners. Eugene Weston, Jr., architect.

FRED ASTAIRE AMONG THE MACHINES

(Continued from Page 39)

fenestration, the art of tapestry making has practically disappeared. The ballad appears today rarely and sporadically only in primitive social groups. The medieval romance has been dead for nearly five centuries and has been replaced by the novel. There has been no great epic since Milton. For art to develop and flourish, an acceptance of this factor of change and a willingness to recognize and encourage new art media must exist. In other words art must be re-defined to include any media in which the *zeitgeist* of a given time expresses itself most exactly and completely.

In the United States that medium is the machine, using the word in a sort of omnibus fashion to include all the products of the technologist, the dam, the road, the bridge, the high tension tower, the silo, the automobile, the dynamo, the tool, etc. Looked at from this point of view the dearth of artistic expression in the United States disappears. We have not created greatly in music, painting, literature because they are inadequate and incompatible media for the expression of our *zeitgeist*. We as a people have had to find a medium compatible with our taste and temper. It is in the machine that our spirit has evidenced itself in the concrete. Today many of the finest artistic talents in the United States are finding their expression anonymously in the designing of technological products. It is to these rather than to our painting and writing that future Spenglers and Madariagas must turn their attention if they wish to study and understand our time.

Slowly we ourselves are realizing this. More and more contemporary painting and above all photography, itself a machine art, are selecting the machine as subject matter. Any exhibition of fine photography gives examples of the beauty of line and pattern, design and feeling that may be found not only in the bridge, the road, and the dam, but in the nail, the wrench, and the water faucet. But we have yet in any general way to make the transition from admiring the study or arrangement of the machine in a conventional art form to admiring the thing in itself. It is in an attempt to make this transition an accomplishment that I voice my plea. As Browning frequently reiterated, Life is greater than Art, and the thing in itself is greater than the picturing of it. The intake towers of the Boulder Dam, for example, are more beautiful in themselves than any representation of them can be. They are as great an artistic expression of the American spirit as the Parthenon was of the Greek and should be so considered.

EAST MEETS WEST

(Continued from Page 7)

tion until it reaches a subtle dizzy height. The repetition that creates magic and that children understand so well."

The dances are not so much ballets as "dance-dramas." They are based on three elements: religion, or mythology; folklore, tales that have come down through the centuries of Hindustan's ancient civilization; and subtle, sublimated eroticism. To some of the numbers, the performers chant their own accompaniment. They are red-blooded compositions, full of action and strange, arresting charm, and of tremendous vitality.

Shan-Kar's own dancing is extraordinary. Blessed with a beautiful body and exhibiting the poise and detached passion of his race, he dances not only with his feet, his hands and arms, but also with his facial muscles. There is an apparent dislocation of the neck, an odd lateral jerking that is no mere trick; it transcends acrobatics and becomes a vital part of the character and personality he is delineating.

His featured dancing partner, Simkie (Mlle. Simone Barbiere), the only non-Hindu in the troupe, is an attractive French girl who became fascinated by the art of Shan-Kar when he appeared in Paris and joined and studied with the company. She is now, in a sense, the prima ballerina, and Shan-Kar says that she is as much imbued with the Hindu spirit and philosophy as any native in the company. Off-stage, she even wears on her forehead the little red circle that is the sign of the high caste Brahman. Two other members, Uzra and Zohra, are of royal blood, descendants of a venerated Maharajah.

In person, Shan-Kar is a soft-spoken, cultivated young man in his early thirties, with a perfect command of English, having graduated from the London Royal College of Arts. He is a friend of Mahatma Ghandi, but he will indulge in no political conversation about him.

He is a great believer in the sciences as necessary to the arts. "It was not only from living suggestions, but under scientific and artistic methods that I started to devise patterns of what you call dances. Young Americans who wish to really make something of the dance should be versatile, should study not only the mechanics of the body movements, but also physics, mathematics, comparative esthetics and painting."

The current tour of Uday Shan-Kar and his Hindu Ballet, will be his last one, for the great Hindu dancer will return to India to found a center of research in Benares, where a syndicate of American and British sponsors have endowed him with a palace to carry on his work.

CALIFORNIA ARTS & ARCHITECTURE



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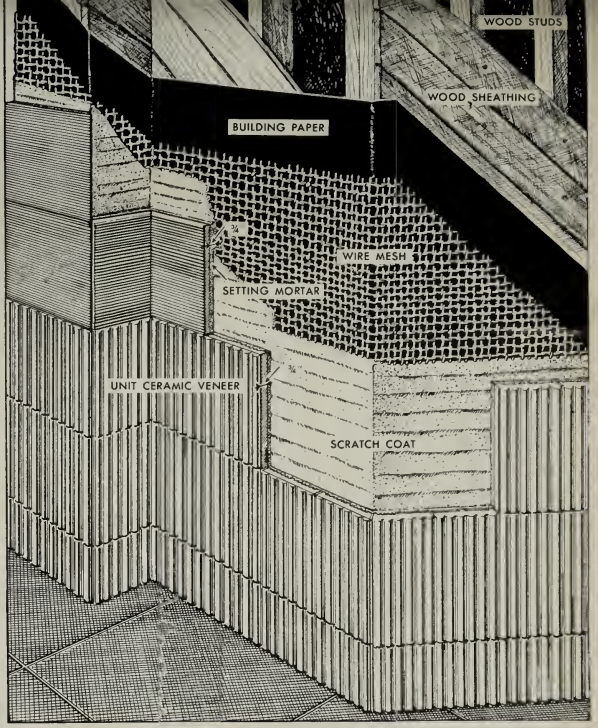
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EDITORIAL

THE Fair at San Francisco next year will offer many varied exhibits, and among the most interesting will be the display of floor mattings from Alaska, the West Coast of North America, Central and South America, the South Seas, Australia, the East Indies, the Straits Settlements, Siam, Anam, China, Japan, Siberia, and Kamchatka —in short from every country on the Pacific.

The number of different types of matting used in the East reaches an enormous figure, and there will be representative examples from each of the countries. From Korea will come the unusual and beautiful thick mulberry paper carpets. These floor pieces, which resemble linoleum, are waxed and are usable for generations. China will send reed matting and carpets of wool, hemp-lined, jute, horsehair, silk, and silver and gold thread. Matting of banana fiber from the south of Asia, coverings of wool and bark fiber, felt and skins from Siberia and Alaska.

In the decorative arts section floor coverings of both contemporary and historical significance will hold interest. These art displays of floor coverings at San Francisco's $50,000,000 Pageant of the Pacific will be in addition to the industrial showing of carpets and linoleums in the Homes and Gardens Building.

The Hall of the Mineral Empire will contain a replica of the historical Moffat Assay Office at Ophir, California. This establishment, operated during the gold rush days, was the first to issue coins under government authority, and was also the nation's first authorized private mint. The mint was built of local rock slate in 1850 by John L. Moffat, who had been appointed the previous year by President Zachary Taylor as U. S. Assayer for California, at which time he established an Assay office on Commercial Street in San Francisco.

Moffat's own mine in Mariposa County supplied the gold for the first fifty dollar slugs made by him at Mt. Ophir. These slugs were the first legal coinage minted in California.

The *Daily Alta California* of February 21, 1851, described the fifty dollar gold pieces issued in 1851 as follows:

"Hexagonal fifty dollar gold pieces, manufactured under an Act of Congress, appointing a U. S. Assay Office in California, and made under the supervision of the U. S. Assayer, were first issued yesterday. These coins are legal tender and the coin of the United States Government to all intents and purposes. The coin contains upon one face an eagle in the center, around which are the words, 'United States of America.' Just over the eagle is stamped '887 thous.' signifying the fineness of the gold; at the bottom is stamped, '50 dolls.' The other face is ornamented with a kind of word, technically called 'engine turning'; being a number of radii, extending from a common center, in which is stamped in small figures '50.' Around the edge is stamped the name of 'The United States Assayer.'"

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Successive stages in the making of cloisonne are shown on the top row: plain copper vessel; vessel with cloisons in place; after the first firing; after the third firing and ready for polishing and gilding; and finally the finished cloisonne. On the bottom row are a blue ground wine cup; a silver filigree cloisonne ah pin yin box; a silver backed translucent enamel snuff bottle and a Ch'ien Lung period painted enamel cup from the author's collection.

ANNOUNCEMENTS

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

CONSERVATION WEEK is March 7-14, with March 7 as California Conservation, Bird and Arbor Day. Luther Burbank's Birthday, (Tree planting). March 8, Conserving soil and water resources. March 9, Preservation of native flora, trees, shrubs and wild flowers. March 10, Fire prevention everywhere. March 11, Conservation of wildlife, birds, fish, game and shorelife. March 12, Conservation of parks and recreation areas, also beach preservation and improvement of roadsides. March 13, man and nature, emphasizing what conservation means to a community. March 14, Beautification of Home and School grounds.

CALIFORNIA SPRING GARDEN SHOW, INC. is held April 7-8-9-10, with a Preview, April 6, at Oakland. Plans are under the supervision of Howard E. Gilkey, Landscape Architect Designer, with Oliver Kehrlein as business manager. Abe P. Leach is the president.

PALM SPRINGS FIELD CLUB announces the annual Desert Circus, March 17, planned for the entertainment of the villagers and all visitors.

AT HOUSE AND GARDEN, 921 Fair Oaks Avenue, South Pasadena, is held California's Chromatic Show of Flower Arrangements, March 18-19-29. Open 10 A.M. to 10 P.M. In April, 4 through 9, an exhibition of contemporary ceramics by Myrton Purkiss may be seen from 10 A.M. to 6 P.M.

NATIONAL ORANGE SHOW at San Bernardino is held March 17-27, incorporating new ideas for display and entertainment.

FLORAL FETES of California scheduled for March include Almond Blossom Time at Banning; the Wisteria Fete at Sierra Madre; the National Mid-winter Flower Show at Encinitas, and the Wild Flower Festival in the Bakersfield area in March or April, according to bloom.

IMPERIAL COUNTY FAIR at El Centro may be enjoyed, March 5-12.

WISTARIA VINE ASSOCIATION, Sierra Madre, announces March 10 is Poet's Day at the annual Wisteria Fete, when the third annual Western Poet's Congress convenes. The vine is the theme of a contest in which prizes are offered for the best poems celebrating the vine.

CALIFORNIA STATE BADMINTON CHAMPIONSHIPS are held at Pasadena, March 4-5-6.

HAND-CRAFTED ENAMELS

By CHINGWAH LEE

NO DECORATOR'S repertoire can be termed adequate without a knowledge of the enameler's art, especially of Chinese enamels, for, until the recent imbroglio, China was the leading country in the production of hand-crafted enamel wares.

Originating in western Asia, the art spread to eastern Asia at a rather late date. The over-running of Mongols into the West in the thirteenth century and the sacking of Constantinople were factors in this dispersion, for in each case enamelers found their way into the ancient country of Cathay. Enamels were known as fa lan ware to the Chinese at that time. Fa Lan or Fo Lang is pidgin for Polin, which became Constantinople-Polin, eis tyn Holyn, Istanpolin, Istanbol, Stambul!

The fall of Constantinople in 1453 before the Turks resulted in a second wave of enamelers migrating to China, and we hear at that time of a new style of fo lang ch'ien or Byzantine cloisonné. The Arabs at Canton were said to have introduced the painted enamels into the country, which were called Ta Shih Yao or Arabian ceramics. They were also called Kuei Kuo Yao or Devil Country's porcelain, the Chinese being convinced that the Arabs who reached China by way of Ku Li Gut Dia (Calicut) were sons of Satan.

Champlevé is probably the oldest type of enameling. In this process, the enamels are imbedded into pits of bronze, brass, copper, gold, or silver vessels. The pits or beds for the enamels may be moulded in the original casting, carved with engraving tools, or hammered into repoussé or pits. In the first type, the edge of the bed and even the bed itself are generally raised above the surrounding ground, but in the others the beds are sunken, so that the enamel is on the same level as the ground. This type is known as p'ing min shao ch'ing or basse faillé. The enamels used are fusible glaze, composed of a flux or glassy matrix and metallic oxides or coloring matter.

Champlevé is often decorated with incrustation of jade, turquoise, and other semi-precious stones. These are seen to advantage on the gilt bronze figures where jewels, girdles, and other adornments are realistically represented by stone incrustations. Hammered repoussé pattern is another decoration popularly associated with champlevé.

After enameling, the wares are generally subjected to gilding. This process is done by rubbing the metal with mercury, applying gold foil, heating, and then rubbing and polishing. Modern craftsmen generally resort to electroplating for this process.

Some writers traced champlevé to the inlaying of lapis lazuli on the gold and ivory ornaments of Thebes of Thutmosis, even as they traced cloisonné to the golden wire and precious stone inlaid jewelry of the 12th Dynasty

(Continued on Page 37)

HOW the beauty of lasting chromium facades is accomplished will be outlined in detail at the WESTERN METAL CONGRESS, March 21 to 25 in the Pan-Pacific auditorium and the Biltmore hotel, according to announcements concerning the event's technical program. Metallurgical wizards will depict the possibilities of stainless steel, and mechanical engineers will discuss outlines of structure that will lend new charm to the buildings of the future. For those reasons, provision has been made to seat a large number of the state's leading architects and engineers. Eight years ago, the same meeting last was held in Los Angeles. In the intervening time, the Congress has centered in various eastern cities, with the exception of 1931, when it was held in San Francisco. Many of the papers, to be delivered by authorities on industrial and architectural steels, will dwell upon the chromium alloys, which have proved their utility for building purposes. Dr. Donald S. Clark, of the metallurgical division of California Institute of Technology, has arranged the program. All is declared of particular interest to those who work with metals.

LOS ANGELES TURF CLUB continues the racing meet at Santa Anita track to March 12, with full programs each day except Sunday and Monday. The special event of the month is the rich Santa Anita Handicap, $100,000.00, run March 5. March 9, Santa Catalina (California-bred Championship) $10,000.00. March 12, San Juan Capistrano, $10,000.00.

AT MIDWICK COUNTRY CLUB, March 6, 13, 20, Pacific Coast 20 Goal Polo Championship. Special Sunday polo matches, March 27 through April.

POLO GAMES may be seen each Sunday afternoon at the Riviera Country Club, Santa Monica, and at the Will Rogers Memorial Field. At the Fleishmann Fields, Santa Barbara, games continue through March.

JUNIORS of the Social Service Auxiliary have perfected plans for their romantic Candlelight Ball March 26, in the Fiesta Room of the Ambassador Hotel, Los Angeles. All proceeds are dispensed to charity.

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The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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REST HAVEN BALL, an annual event of the San Diego winter season, is held this year, March 17, at the Hotel Del Coronado, Coronado Beach.

JUNIOR LEAGUE of Pasadena have again selected Santa Anita Race Track park as the setting for their Dog Show, March 19-20, conducted under American Kennel Club rules, with Jack Bradshaw as manager. Mrs. Samuel M. Haskins, Jr., is in charge of arrangements for the whippet races; Mrs. C. Ackert Banks is ticket chairman, with Mrs. James S. Martin and Miss Constance Matthews in charge of refreshments. Luncheon is served both days at the Club. Proceeds go to the philanthropies of the League.

"RECENT HAPPENINGS IN ENGLAND" is the subject of the talk given Sunday afternoon, March 6, by Mr. Hugh Maiter at the California Club, San Francisco. The program includes piano selections by John Hoskins, Jr., graduate of Tuskegee. Proceeds will be dedicated to the needs of the Saint Cyprian Colored Mission.

CONSTRUCTION INDUSTRIES COMMITTEE of the Chamber of Commerce, Los Angeles, hold the sixth annual banquet, March 16, at the Biltmore Hotel. John C. Austin is chairman of the banquet committee.

TOWN FORUM HALL SERIES, based upon like series already established in nineteen major cities of the United States, are continued on Tuesday mornings at the Curran Theater, San Francisco. These events include the foremost speakers of the day, discussing world affairs.

MINING ASSOCIATION of the Southwest holds a general mineral conference, March 10, at the Clark Hotel, Los Angeles.

AMERICAN SOCIETY of Mechanical Engineers hold the spring meeting, March 23-25, at Los Angeles, with headquarters at the Biltmore Hotel.

PASADENA FORUM sponsors a lecture course at the Civic Auditorium, and presents H. V. Kaltenborn, March 14. Mr. Kaltenborn is the dean of radio commentators and brings the latest news of international developments.

LECTURE SERIES of Claremont Colleges, Bridges Auditorium, include a discussion of international problems, world travel and exploration. March 9, Julien Bryan, roving reporter for the "March of Time", titles his talk "Turkey Reborn" and shows motion pictures.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, provides a series of illustrated lectures by nationally known travelers and speakers, at the Civic Auditorium, Pasadena, and at the Shrine Auditorium, Los Angeles. March 8 at Pasadena Julien Bryan discusses "Constantinople Lifts Its Veil".

THE MODERN FORUM, Herman Lissauer, director, presents speakers of established independence of thought. The series continues at the Philharmonic Auditorium, Los Angeles, and the March speakers are:

March 14, Stuart Chase, author and lecturer.

March 17, Mrs. Franklin D. Roosevelt, at the Shrine Auditorium, subject, "Problems of Youth."

April 1, Thomas Mann, at the Shrine Auditorium, subject, "The Coming Victory of Democracy."

GREENWOOD REVIEWS contribute much interest to the winter season in California. Current events, new books and plays are each in turn interpreted and enlivened by the quick mind and individuality of Aline Barrett Greenwood. Miss Greenwood is heard at the Shakespeare Clubhouse, Pasadena, the third Wednesdays at 11 A.M. The current date is March 16. The San Francisco series is presented in the Italian Room, Hotel St. Francis, the second Monday of each month. Miss Greenwood also appears at Los Angeles, Long Beach, San Diego and La Jolla.

MEMBERSHIP SEASON of the Pasadena Playhouse Association completes the film revival programs, March 13. Study groups meet each Tuesday afternoon through April 12 in the Recital hall. School of the Theater exhibition is scheduled for April 17, and the Deane-Lee Ballet completes the Sunday evening list, May 15.

INVITATIONAL TENNIS TOURNAMENT, the fourth annual, is held at Palm Springs, March 25-27.

THROUGH MARCH 17, Aqua Caliente Turf Club races are held each Sunday at Agua Caliente, Baja, California. From March 18 to 31, races are held Friday, Saturday and Sunday of each week.

WINTER SPORTS CALENDAR: March 5-6, Spring Ski Races, Keller Peak, Lake Arrowhead: Big Pines Ski Club Final Tournament, ski jumping competitions, slalom and cross country races, March 5-6. Yosemite Winter Club Spring Invitational Ski Meet in March.

CALIFORNIA OPEN LINKS TOURNAMENT is scheduled for April 7-8-9-10 at the Stockade Country Club, Bakersfield. The event is sponsored by the California Golf Association and the Southern California Professional Golfers' Association.

MUSIC

SYMPHONY ORCHESTRA of San Francisco, sponsored by the Musical Association and directed by Pierre Monteux, presents the symphony concerts at the Memorial Opera House in pairs, Friday afternoons, with the repeat concerts on Saturday evenings. Notable soloists appear on these occasions. The guest artists for the month are: Tilly Losch, Viennese danseuse, March 11-12; Mischa Elman, violinist, March 25-26.

PHILHARMONIC ORCHESTRA of Los Angeles, under the direction of the California Symphony Association, conducted by Otto Klemperer, presents the winter season at the Philharmonic Auditorium. Concerts are given in pairs, Thursday evenings and Friday afternoons. The dates and soloists for the month are:March 3-4, Lottie Lehmann, soprano; March 12, Second Brahms Cycle; March 17-18, Gaspar Cassado, cellist; March 26, Third Brahms Cycle, Richard Buhlig, soloist; March 31-April 1, Charles Kullman, tenor.

SAN CARLO OPERA COMPANY opens the season at the Memorial Opera House, San Francisco, with Verdi's spectacular "Aida" and continues through March 15 with a choice repertoire of the world's greatest composers. New singers are heard in this season's group. The performances are under the musical direction of Carlo Peroni. The San Carlo Opera Ballet is directed by Lydia Arlova, premiere danseuse, and Lucien Prideaux, premiere dancer. The local manager is Tom C. Girton.

SACRAMENTO SYMPHONY ORCHESTRA announces the Ballet of the San Francisco Opera Company as the guest artists of the March 3 concert.

CIVIC ORCHESTRA of Pasadena, under the direction of Dr. Richard Lert, continues the season of symphony concerts at the Civic Auditorium. The current date is March 12, and the soloists are Marcia Leving Francis, first 'cellist, and Eugene Sacks, 'cellist.

L. E. BEHYMER announces five different musical and dance attractions, each of unusual interest, at the Philharmonic Auditorium, Los Angeles, in March. Trudi Schoop and her Comic Ballet appear, March 4-5, with a special matinee on Saturday afternoon. Her local repertoire includes her latest ballet, "All for Love", and a repetition of last season's sensation, "Blonde Marie". Sunday afternoon, March 13, the Continental Ensemble, Victor Chenkin, Emma Runitch and Raphael are heard for the first time locally. Tuesday evening, March 15, John Charles Thomas, baritone, is heard in song recital, and on Wednesday evening, March 16, Doris Humphrey and Charles Weidman, with their group of dancers are presenting a program of modern dance.

MUSICAL EVENTS and the dance at San Diego, each program at the Savoy Theater, include:

March 2, Trudi Schoop and her Comic Ballet.

March 9, Moriz Rosenthal, pianist.

March 11, San Diego Symphony Orchestra.

March 19, "Porgy and Bess", the Gershwin opera.

March 22, San Diego Symphony Orchestra.

March 29, Charles Kullman, tenor, presented by the Amphion Club.

CLAREMONT COLLEGES present an artist course program each season for the students and their friends. The concert of the month is given by the Los Angeles Philharmonic Orchestra, directed by Otto Klemperer, March 22, in Bridges Auditorium.

COLEMAN CHAMBER CONCERTS add much to the musical season at Pasadena. They are given at the Community Playhouse, 39 South El Molino Avenue, on Sunday evenings. The concerts offered in March are: The Roth String Quartet, with E. Robert Schmitz, pianist, is heard March 6, Andres Segovia, celebrated Spanish guitarist, plays March 20.

SAN JOSE CONCERT SERIES is presented at the Civic Auditorium, under the Denny-Watrous management. The artists of the month are Luboshutz and Nemeenoff, distinguished duo-piano pair, March 18.

MERLE ARMITAGE presents Moriz Rosenthal, pianist, March 11, in one recital at the Philharmonic Auditorium, Los Angeles.

MILLS COLLEGE announces a concert each Wednesday evening in the Hall for Chamber Music, March 2, Rose Resnick, blind pianist, is heard. In the concert for young people, Sunday, March 20, Patricia Murray, pianist; Jane Eddy, 'cellist, are the artists.

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An interesting needlepoint picture, circa 1830, from a collection of pictures in unusual media now on display in the Old World Shop at J. W. Robinson Company in Los Angeles. The group includes American and English needlepoints, old wax pictures, embroideries, tinsels and pictures on tole, collector pieces dating from 1760 to 1830.

ELMER WILSON CONCERT COURSE at the Civic Auditorium, Pasadena, presents Charles Kullman, American tenor, March 28.

UNIVERSITY OF CALIFORNIA offers a series of concerts at the Gymnasium for Men, Berkeley, by the San Francisco Symphony Orchestra, Pierre Monteux, conducting. The appearance of guest artists marks each concert. The artist of the month is Mischa Elman, violinist and he is heard March 27. On April 3, Brian Aherne, noted Shakespearean actor, participates in a program.

SAN FRANCISCO STRING QUARTET gives the fourth concert of the season, March 16, at the Veterans' Auditorium. The personnel of the Quartet includes Naoum Blinder, first violin, Eugene Heyes, second violin, Romain Verney, viola, and William Dehéx, 'cello.

RIVERSIDE OPERA ASSOCIATION, under the direction of Marcella Craft, American soprano, presents the "Merry Wives of Windsor", March 3-5-7, at the Riverside Junior College Auditorium.

GUEST ENSEMBLE SERIES is offered in San Francisco by Carolyn E. Ware at the Community Playhouse. The Roth Quartet of Vienna presents the March concert.

UNIVERSITY OF REDLANDS concludes the third winter concert series in March, when the Roth Hungarian String Quartet is heard.

MARIN MUSICAL CHEST announces the third concert is a return engagement of the San Francisco Symphony Orchestra, Pierre Monteux conducting, at Forest Meadows, Dominican College, San Rafael, this month.

PRO ARTE QUARTET, under the sponsorship of Mrs. Elizabeth Sprague Coolidge, provides a concert series, including Sunday concerts, March 6 and 13, and Thursday concerts, March 3 and 10, Bovard Auditorium, University of Southern California. In each program the musicians play one quartet by a contemporary American and two from standard chamber music repertory. The last quartet at each concert will be by Mozart.

HOLLYWOOD APOLLO CLUB, conducted by Malcolm McMillan, appears in concert, April 6, at the Wilshire Ebell Theater. Olive Arnold is the soloist.

PRO MUSICA, Los Angeles chapter, holds the next concert meeting, March 7, Biltmore Music Room. An all-American program is presented. George Antheil, composer, plays several piano compositions, and Russell Bennet has written a woodwind quintet for the program.

LILLIAN STEUBER, pianist, presents a second concert at 1400 Hillcrest Avenue, Pasadena, March 15, which includes Scarlatti, Beethoven, Chopin, Debussy and Ravel. A similar series is given at Bakersfield.

SANTA MONICA AUXILIARY of the Women's Committe of the Philharmonic Orchestra continue the series of morning musicals in the homes of music lovers of Santa Monica and Brentwood. Mrs. Harry Wetzel is hostess at her Santa Monica home, March 9. April 13 the group will meet at the Pacific Palisades home of Mrs. George C. Baker, Jr. The final program is given May 11 at the home of Mrs. Harry Johnson, Brentwood.

THEATER NOTES

THE COMMUNITY PLAYHOUSE, Pasadena, declared the State Theater of California, presents four plays in the early spring season. The Playhouse maintains a regular schedule of two plays each month, each running approximately two weeks, opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmor Brown is the supervising director of all productions.

March 1-12, "Knights of Song" by Glendon Allvine, outlines the lives of Gilbert and Sullivan and introduces music from their operas.

March 15-26, "The Bread-Winner" by W. Somerset Maugham.

The Laboratory Theater, an integral part of the Playhouse, functions in the Recital Hall, and is an individual unit, designed to benefit new playwrights. Guest directors introduce original plays from Monday through Saturday evenings of each alternate week.

COMMUNITY PLAYERS of Palo Alto present one major production each month with an equally meritorious presentation at the Workshop. The major production for March is "High Tor" by Maxwell Anderson, while the March Workshop play is "Volpone" by Ben Johnson.

THE MEXICAN PLAYERS, Padua Hills Theater, near Claremont, are presenting "Once in the Spring" by Scott O'Dell, a play of early California, portraying life in the Pomona valley and the pueblo of Los Angeles during 1840. In addition to a dramatic love story the play offers songs and dances representative of the times. The program is given each Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday.

STUDIO VILLAGE GUILD, Los Angeles, announces the premiere of Katharine Kavanaugh's latest play, "The Duggan Family" on March 9.

SAN MARINO THEATER, 1160 North Kewen Drive, present one play each month, always a worthwhile production.

THE ROSS VALLEY THEATER gave "Berkeley Square," a pleasing production in Kentfield at the Tamalpais Center late last month.

GOLDEN BOUGH PLAYHOUSE, 1337 Sutter Street, San Francisco, continues production of new plays or good revivals. "Madame Sans-Gene" by Sardou is closing.

THE BERKELEY PLAYMAKERS in February gave a program of four original one-act plays, including the prize play of their 1937 play-writing contest, "So Gracious is the Time" by Betty Smith of Chapel Hill, North Carolina.

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Santa Fe

GOLD HILL PLAYERS, Monrovia, are at work! Second and Fourth Fridays of each month there is a class in directing and play producing, conducted by Alice Garwood of the Pasadena Playhouse. First Friday in March, a Workshop meeting under the direction of Mrs. Robert Kirkpatrick. April 1, Workshop meeting under the direction of Miss Ruth Elliott, celebrating the Sixth anniversary of the Players.

MILLS COLLEGE, in collaboration with the University of California, presents two plays translated from the Spanish by the Quinteros, March 25, at Lisser Hall. The plays are "Fortunato," a tragic farce in three scenes, and "Women Have Their Way," a comedy. The plays are repeated at California April 1.

LITTLE THEATER of South Pasadena, 1311 Fair Oaks Avenue, opening March 1, is presenting "The Kentucky Thoroughbred," a farce comedy.

CALL BOARD THEATER, 8451 Melrose Place, Hollywood, operated by Frances Douglas Cooper, announces a spring schedule of three original plays. De Witt Bodeen's drama of the Bronte sisters, "Embers at Haworth" opens the series. "Snow in Paris" by Paul Fielding, March 21, follows. In April a play by Dorothy Cormack, "For Love of Men" is scheduled.

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Paintings, prints and sculpture by members.

CORONADO

GALLERIES, Hotel del Coronado: A selection of paintings by Eastern and Western artists.

CLAREMONT

SCRIPPS COLLEGE: Exhibition for students of Art Department.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings in oil and watercolors by western artists.

GARDENA

GARDENA HIGH: Selection of paintings from the permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Flower paintings by Nell Walker Warner.

FILLMORE

ARTISTS BARN: March 6 to April 1, aquatints by Marian Hebert of Santa Barbara; and watercolors and oils by Ventura county artists.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To March 5, pastel flower and garden pictures by Princess Lubov Golitzen.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Collection of etchings and prints, old and modern.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: Exhibition by local artists.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal Artcraft.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To March 15, sculptured heads by Marguerite Brunswig.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar Sts.: Paintings by local artists, the exhibition is changed each month.

LAGUNA BEACH

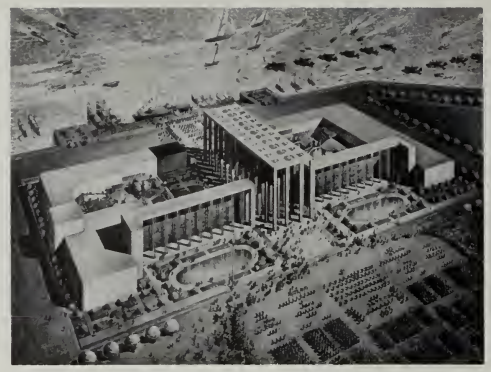
LAGUNA BEACH ART GALLERY: The work of members of the Art Association.

SILVER BELL, 492 Coast Blvd.: Guest artists are invited to exhibit.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Oil paintings by members of the Painters and Sculptors Club of Los Angeles. Open daily, 8 a.m. to 5 p.m. except Saturdays and Sundays.

BILTMORE SALON, Biltmore Hotel: Indian portraits by Kathryn Leighton.



A nationwide competition is planned for the selection of artists and designs of murals for the Federal Building at the Golden Gate Exposition, according to George Creel, Federal commissioner. Designed by Timothy L. Pflueger, A.I.A., who was commissioned to create a structure of architectural beauty and one which would meet the requirements of the government's exhibits, the Federal Building will occupy a site of about seven acres. The building is in the form of a rectangle pierced through the center by the great Colonnade of States. Each of the forty-eight columns in the Colonnade will represent a commonwealth and will be decorated with the flag of each state. Three aisles leading through the Colonnade, will symbolize the Executive, Legislative and Judicial branches of the government. The walls of two porticos, which will extend north and south from the Colonnade of States, will be decorated with murals in brilliant colors. One will deal with the Conquest of the West, and the other with America's natural resources. The Federal Building faces the Court of the Nation, an area set aside for army maneuvers, concerts and pageantry. Within the rectangle, extending north and south from the Colonnade of States, are two courts; the south court will contain exhibits stressing the government's interest in the individual, its activities in science and invention, housing, development of natural resources, recreation and conservation; in the north court will be a National Parks exhibit, a Sylvan theater and the Court of the First American in which Indian ceremonials will be given. Buildings surrounding the court will contain exhibits of national defense units, Indian arts and crafts and Indian history. Construction will get under way by April first and the schedule calls for the building to be completed by October first. An appropriation of $1,500,000 has been made by the Federal government to cover construction, art work and exhibits at the Exposition.

CHOUINARD SCHOOL, 841 S. Grand View: In the gallery an exhibition of recent paintings by Einar Hansen, including his portrait of Ruth Fracker Miller.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Through March, California Landscape and Figure Painters.

LOS ANGELES MUSEUM, Exposition Park: International Printmakers Exhibition; California Society of Miniature Painters; California Ceramic Show; Lovis Corinth paintings.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Exhibition relating Art and the Cinema.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Anti-war drawings by Willenchick.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Spring term begins March 7, continues to April 9. Easter vacation, April 11 to 16. Spring term re-opens April 18 and continues to June 4. Classes in session all year, both day and evening.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of Indian arts and crafts, Open daily, 1 to 5, except Monday. Casa de Adobe, a section of the Museum, is open Wednesday and Sunday, 2 to 5, and is a replica of an early Spanish-California house, authentically furnished throughout.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To March 12, exhibition by Nicolai Fechin.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Compositions by G. Thompson Pritchard. Sale of oil paintings during the month.

U. C. L. A. CAMPUS GALLERY: Sketches by members of Art Department.

U. S. C. CAMPUS GALLERY: Paintings and sculpture by students.

ZEITLIN'S BOOK SHOP, 641 W. 8th St.: New prints and etchings.

LONG BEACH

ART ASSOCIATION, Villa Rivera: Exhibition arranged by members.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Original drawings for the theater by Jo Mielziner and Rex Whistler. In the Art Library, to March 27, Architecture and Decorative Arts. Bender Room of the Library, Early American Printing.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Exhibition of members' work.

OAKLAND ART GALLERY, Municipal Auditorium: Annual Exhibition of Oil Paintings.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: The work of western artists.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Collection of fine old prints, an unusual selection of fan paintings, carved jade, ceramics, damask and tapestry hangings.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by California artists.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: To March 5, The Pasadena Society of Artists.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Paintings by European and American artists.

POMONA

POMONA CAMPUS GALLERY: Work of Art Department.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Etchings by John W. Winkler.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Exhibition by contemporary artists of San Diego. Drawings and sculptures by Hernandez (Mexican artist). Drawings and paintings by O. Uzzell.

LOS SURENOS ART CENTER, 2616 San Diego Ave., Old Town: Art craft by local craftsmen.

SAN FRANCISCO

THE ART CENTER, Mercedes Bldg., 251 Post St.: Helen Ullman prints and paintings.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Western Artists Associated.

COURVOISIER GALLERIES, 133 Geary St.: Miscellaneous American and French moderns.

DE YOUNG MUSEUM, Golden Gate Park: Contemporary prints by Association of American Artists.

PAUL ELDER GALLERY, 239 Post St.: To March 19, watercolors by Angelina Minutoli. From March 21 to April 9, sketches by modern masters.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through March 15, "Impressions of Iceland," paintings by Emile Walters. Through March 20, paintings by artists west of the Mississippi. Through March, exhibition of European porcelain from the collection of Mrs. A. B. Spreckels. Opening March 24, Annual American Painting Exhibition, assembled by the Art Institute of Chicago.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through March 18, paintings by Schmidt-Rottluff and prints by Barlach. Through March 14, textiles from the Crocker collection, also master drawings from the same collection. March 22 through May 2, 58th Annual Exhibition of the San Francisco Art Association. To March 18, Loan Exhibition of old masters.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Oils and watercolors by invited artists. The work of local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Flemish and Italian primitives, Eighteenth Century English portraits enrich the art galleries. In the library special exhibitions are added each month to the general display. Reservations for cards of admission may be made by telephone. Blanchard 72324, and Wakefield 6141.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition by California artists.

FAULKNER

FAULKNER MEMORIAL GALLERY, Public Library: Invited exhibits by local and Eastern artists.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Exhibit by members of the Association.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Exhibition designed for and by art students.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Selection of paintings from permanent collections.

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This charming study is the book room of the hillside home just completed by Mr. Marshall C. Pumphrey in Coldwater Canyon, Beverly Hills. The color scheme features shades of brown with accents of Chinese red. At the window, overlooking a lovely view, is a desk of bleached wood, and the tables at either end of the sofa are also of bleached wood. A comfortable red leather chair and a red ottoman supplement the desk. The large sofa is tete-de-negre, and the draperies and other chairs have been done in browns and white. A suggestion of the Oriental is brought in through the use of lacquer red in the pictures which are Chinese. The entire room, a blending of modern and Oriental, was decorated by Barker Bros. of Los Angeles.

CHINESE ART AND ITS USE TODAY

By EDWYN A. HUNT

CHINESE art is being used more today than ever before in interior decoration, even though the designers of the eighteenth century were greatly intrigued by Oriental art, and sent designers and chemists to China to investigate the manufacturing process of porcelain.

It was perfectly normal through the centuries that an art so foreign to western culture should grow in importance. We cannot say too definitely how or when the arts of the Orient first began to trickle into Europe, but it must have been in the very dawn of culture itself, after some of the caravan routes were first established. The traders of the Mediterranean Sea were only interested in the exchange of goods, and that exotic wares awaited them at the docks of Asia Minor in exchange for Greek and Roman art.

But getting down to more modern times we find that the Jesuits had much to do with the opening up of Japan and China in the sixteenth and seventeenth centuries and the Dutch traders followed up the advantage in their trading. Chinese wallpaper was introduced into Europe and used profusely during the sixteenth century, really leading to the wallpaper industry as we know it today. After the Japanese killed off the Christians during the early seventeenth century they established a trading post where their art might be exchanged for western goods brought in by the Dutch.

Even with the war going on Chinese goods are being shipped to America as usual, and one may import anything from hand-hooked rugs to paper kites, including such fine art as old silk paintings or good porcelain, cloisonné, etc. At the San Francisco Furniture Exchange there is a large display of Chinese lamps made of fine porcelains and jade and beautiful rose quartz. They are sold widely for the Eighteenth century rooms that are being furnished all over the country, and I know of noth-

(Continued on Page 40)

THE STRIDE OF CIVILIZATION

By MARK DANIELS

WE HAVE heard repeatedly that civilization must "take it in her stride." Italy must take over Ethiopia; Stalin must purge Russia; Hitler must generate one *putsch* after another; labor must destroy capital and vice versa; sorrow, suffering and death must be endured because civilization evolves them "in her stride".

What civilization? Whose civilization? Did civilization take steps forward when the libraries of Alexandria were destroyed by Caesar and Theodosius? Are the mud hovels and nomad tents of contemporary Egypt a step forward from the temples of Thebes and Baelbek? Are the syphilis riddled, present day natives of Pacific islands on a higher plane than were their progenitors before civilization seared them? Is the life of the handful of Mayans in Central American jungles a just reward for the descendants of those who built temples at Tikal and Oxaca? If our civilized arts surpass those of the Greeks, the Egyptians, the Hindoos, the Camhodians, the Incas and the Mayans, why are we going back to those arts?

Now comes the latest "Stride of Civilization." We hear that it is really too bad that civilized Japan must finally take over decadent China although, in all probability China may be crushed and destroyed. Yes, it is a pity but that "Land of Happiness" must perish in the "Stride of Civili-

(Continued on Page 40)

CALIFORNIA POET'S CORNER

A GROUP OF POEMS

By COLETTE M. BURNS

The Hedge

Of evergreens growing along the edge
Of our lawn mistakenly
Conceives itself the sea.
It falsely supposes
(Feeling itself superior to roses,
Lilacs and the rest,)
That the cobwebs pinned
Upon its emerald crest
Are white-caps in the wind!

Night Sky

Tonight the moon's a melon,
A cream-skinned honeydew
That someone's cut in half.
Its seeds are stars
Scattered on the loam of unfurrowed midnight.

Waves

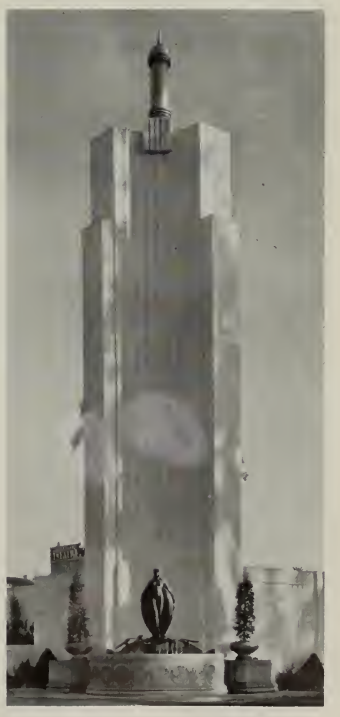
Whenever the ringmaster cracks his whip,
It hisses sharply; whitely sighs,
And sends the sea-birds to their stunts
In the three-ring of the skies.

Tattered Trees

It's no wonder eucalyptus
Always look so ragged.
Crows cut through with scissor-voices
That are rusty, jagged.

Our Poet of the Month

COLETTE M. BURNS, whose crisp and imaginative short poems have been used before by us, has had representation in many poetry magazines, the New York *Times* and the New York *Sun,* and several anthologies including the Braithwaites. With her husband, Robert S. Kolsbun, she did "The Animal Fair" published by Harcourt Brace. The Kolsbuns live in Canoga Park.



Wilshire Boulevard in Los Angeles grows ever swankier as evidenced by the new approach to the Ambassador Hotel. A sophisticated pylon rises to a height of fifty six feet, not counting the aluminum finial with its neon tubes. At the base is a figure in verde granito, a precast stone, with six bronze birds winging their way over watery waves, apparently in great haste to get to the Ambassador. Around the fountain are incised discs, the crests of South American countries, and on either side are two placques, depicting the services and activities of the Hotel. Walker and Eisen were the architects, and Harold Wilson, the sculptor.



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In the Garden of the Good Earth, the pagoda is in the "Court of Heavenly Reflections" where the Gingko tree, the Weeping Willow, the Camel Back bridge and the garden Pailou are mirrored in the Lily ponds. Mark Daniels, A.I.A., architect and landscape architect.

ANOTHER JOB FOR CHINA

THE great problem in choosing styles of architecture for major concessions and exhibits in the Golden Gate International Exposition lies in the fact that so many great countries, or at least those great in area, have such a wide variety of styles that the choice is very difficult indeed. The architects who are designing buildings in these larger concessions are confronted with the problem of selecting a type of architecture that will be recognized by the visitors, some 20,000,000 of them, as typical of the country they are supposed to represent.

In China there are many styles that vary between great extremes. In the extreme northern province of Chihli there are courtyards and patios that might easily be mistaken for those in Spain. In Jehol, in that same province, are types of architecture with semi-circular arched tops to their openings and with pilasters and columns that look very much like our American commercial buildings and bank buildings. There is a great hall in the province of Shansi which, were it not for a cornice or two and corner tilted eaves, could very well fit into Florence, Italy. The brick is in ashlar bond with arches and pilasters strictly in one of the orders with the exception of the capital.

Fortunately there is sufficient variety throughout the great Chinese empire, or what was the great empire, to permit closely following the styles of the various provinces and still presenting to the occidental mind that tilt and swing to roofs and their corners that they have come to believe is solely characteristic of Chinese architecture. Details of the kind we have come to think of as Chinese are plentifully found in the province of Szechuan where the ridges are frequently decorated with dragons and flying flames in gold or gilt, and pilastered fronts are done in ebony with gold ornaments. Here too, as well as in Hupei and Hunan ,are found gabled ends that would be a credit to any stage of civilization from the twentieth century B. C. to date.

These gabled ends are to be found in other provinces also. In the province of Kwangtung is one of the most beautiful gabled ends any person could find in a year-long search.

Merely because the outlines and profiles of these glorious gable end walls are not familiar to us is no reason for calling them a product of ignorance and superstition. As a matter of fact, when the sound principles of pure design are brought into play it will be found that most of the details of the Chinese structures stand the acid test better than do many of the great works of art, so-called, in these occidental countries.

The pagoda and the pailou are the two most important structures in Chinese architecture, when it comes to conveying to the mind of the occidental something of oriental architecture. The lines of the pagodas vary as widely from the north to the south as does all architecture in general. The pailou is what is known as a gate and is a structure that most Americans identify as being essential to the Chinese architecture. It has been twisted into a very feeble imitation in Japan where they call it a Tori.

All of these will be included in the Chinese Concession at the Exposition and will be shown in the true color of cultural China.

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A pair of horses, of fine white porcelain, painted in Aubergine from the Ming Dynasty (the first half of the 16th century). Two hundred years later, such horses were imitated in Dutch faience and English pottery. Their influence may be seen, too, in much of the "modern classic" work of today. From the Johnson collection, courtesy of Los Angeles Museum.

THANKS TO THE CHINESE

Notes on Forgetting an Old Debt

By GRACE NORMAN-WILCOX

THE MODERN Occidental, traveling in China, is easily a first-rate snob. Having already "done" Chinatown in San Francisco, he has prepared himself to discover that all Chinese are indeed a strange and inscrutable people. He thinks arrogantly in terms of sanitation, eugenics, and the Rockefeller Foundation, as he lingers through the Native City of any Chinese port—carrying a lacquered stick with which to prod his way through the maze of beggars, and thinking to himself: how awful! He has sentimental recollections of Boston's tidy Beacon Street, or New York's upper-Park Avenue, and feels very sorry for these heathen Chinese! . . .

He has forgotten that these "heathen Chinese" were of high culture,—with a formal and sophisticated pattern of society and a stern code of good taste,—a thousand years before Christianity. In the chaos of our Dark Ages, the Chinese were writing exquisite poetry!

These Chinese were casting fine bronze ritual vessels while you, and I, were proudly calling ourselves Structural Artists because we had learned to hew a round log into a square beam. They had mastered the adroit chopstick while we of the West still ate with our fingers—three thousand years before the advent of our fork. The Chinese were making small objects of cast glass, for burial in graves, twenty centuries before we could even make glass in sheets large enough for mirrors or window-panes. There were Chinese masters in the art of carved lacquer-work, while we were still getting by with a rude paint made of buttermilk and red oxide of iron!

But in spite of all this, it is convenient to forget. The snob-tradition infects us all—missionaries, and B.A.T., and the casual tourist. We feel wonderfully wise, and most superior. And we patronize the "backward" Chinese, who appear to be a little short of Electrolux, and Fords V-8. Above all, we say as little as possible about our actual indebtedness to them.

Every Occidental art lover has heard of Thomas Chippendale, the great 18th century English cabinet-maker and designer. Chippendale enjoys a reputation as almost "the last word" in originality and freshness. Clever, we Anglo-Saxons! We forget that Chippendale's dearest virtues were borrowed from the Chinese, . . his fanciful cabinets styled like mahogany pagodas, his cabriole leg, the ball-and-claw foot, the subtile moldings and the bamboo-shaped turnings.

We applaud the British restraint and grace of the Queen Anne style, without quite noticing that it is an Anglicised Chinese development. It's ten generations since the East India Company's ships came home from the Orient, laden with ideas!—time enough to forget, almost, that the ideas were borrowed, and not our own.

In regular cycles, Chinese "revivals" have re-vitalized Occidental design and taste. From the opulent Charles II to thrifty Queen Victoria, from elaborate Chippendale to the clean-limbed "moderne," China has supplied a bright picking-garden. The word "chinoiserie" has become a commonplace, to indicate the perennial evidences of our borrowing.

When we pay into three or four figures for single examples of the earlier English ceramics, do we remember that these wares were only an attempt to imitate the true, hard-paste porcelain China had been producing for seven or eight centuries? The very name itself is a corruption of "podcellana," meaning sea-shell, which the early Portugese traders had used to describe the shell-like wares of China.

Or perhaps we think of the brocades, the rich damasks, the fine lampas and embroidery of the Mediterranean. Well, the secret of silk-culture and silk-weaving had to be smuggled out of China to Byzantium, fourteen-

(Continued on Page 38)

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"Linden", built between 1785 and 1790, stands today as a quaint but sturdy structure defying age. This home and its garden will be shown this month on the tours of the Pilgrimage Garden Club at Natchez.

UNDER SEVEN FLAGS

Natchez Will Open Hospitable Doors to Pilgrims

By HARRY SANDERS, JR.

AGAIN moss covered highways will greet you, for latch strings are hanging loose at Natchez, the quaint Mississippi town of seven flags whose caption "Where the Old South Still Lives" describes in few words this center of culture, art, architecture, history and romance.

Lovers of the antique from the forty-eight states and Canada will journey to Natchez' two annual pilgrimages, March 11 to 24 and March 26 to April 2, to visit some fifty ante-bellum homes and gardens. Each year pilgrims are received by hostesses dressed in the hoop-skirt costumes of their ancestors and are guests at tableaux balls, the "Bal Poudre," "The Ball of a Thousand Candles," negro spirituals and show-boat performances. Everywhere the romance and magic of the past are recaptured in the stately minuet, the picturesque schottische, the polka and the ballet. Luncheons are served in old courtyards and patios by "handanna" mammies, survivors of a bygone era.

Since 1716, when Bienville built Fort Rosalie to protect French settlers around Natchez from Indian attacks, the town has been under, in turn, the Fleur de Lis of France, the British Union Jack, and Colors of Old Spain, the original flag of the Thirteen Colonies, the Bonnie Blue flag of the Sovereign State of Mississippi, the Stars and Bars of the Confederacy and the Stars and Stripes of America. And in the years following the great conflict between the states, when the very fabric of the social order of the South seemed destroyed, it is said that Natchez alone preserved her old culture and cherished her treasures of the past.

Delicate fan lights and spiral stairways, wrought-iron balconies, graceful Doric, Ionic and Corinthian columns supporting classic porticos, hand-carved woodwork—all intermingle in Natchez to depict the architecture of its various regimes. Be it the low-ceilinged primitive home of the Spanish Don of 1790 or the spacious manor of the affluent cotton planter of 1830, each is a center of a wooded estate. In terraced gardens, along bayous or among live oaks and boxwood hedges is a profusion of azaleas, camellia japonicas, sweet olives, cape jasmines, magnolia fuscata, amaryllis, oleanders, crepe myrtles; many of these plants were collected in the Orient by English and Italian landscape gardeners.

Inside one finds original furnishings reminiscent of the work of the best artisans and craftsmen of both Europe and America. Besides the work of Duncan Phyfe, Sheraton and Hepplewhite, there are countless pieces of rosewood and mahogany furniture typical of the South. Banquet tables are set with valuable crystal, china and silver; over the tables in several homes are found punkahs, which are large mahogany fans formerly swung to and fro' by negro slave boys. There are many family portraits by such masters as West, Sully and Peale; there are innumerable works of art such as Dresden vases, Ming porcelains, Auduhon paintings, French mirrors, Italian statuary and one of Wedgewood's original Portland vases.

Nearly every home in Natchez is rich in tales historical and legendary; in every day life of the past one finds the names of La Salle, LaFayette, Henry Clay, Ulysses S. Grant, Andrew Jackson, Jefferson Davis, John J. Auduhon, Zachary Taylor, Aaron Burr, Jennie Lind and others. Visitors from the Coast will be particularly interested in the Spanish architecture of Natchez as it is closely related to that of Monterey; "Ellicott's Hill," built prior to 1795, was the one-time home of Major Andrew Ellicott who surveyed Natchez and Monterey alike when these sections were taken over from the Spanish.

One New England author, after visiting friends in Natchez, wrote:

"Natchez society is distinguished beyond any in the Union, generous and frank in character, polished yet free and full of all the courtesies of life."

And so, again this month, Natchez estates open hospitable doors to you.

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ORIENTAL ART IN THE HOME

By PATRICIA DUTCHER

WHO can say what is the perfect modern home and what the correct decoration for it. Our own background means something to each one of us and there are very few that have not at one time or another been touched by a hit of the Orient, it is much more a part of us than we realize. Whether our background has been Italian, French, English, Spanish or Colonial the Orient has had a subtle influence on it, faintly hut surely this light touch has enhanced the charm of the home which honors it.

Consider an ox-hlood vase glowing on an Italian cadenza. Out of place —you say? Hardly. Vision Marco Polo and his treasure gifts of Kublai Khan on his return when he recounted tales to an incredulous Italy. Or fancy placing in a Mexican-Spanish home, so near in kin to the Italian, bronze mirrors of the Han dynasty or an imperial Kos-su priest robe as a hanging. They *are* appropriate. A charming Mexican legend relates a tale of an exquisite Chinese princess who wandered too far afield, was brought as a slave to Mexico and won freedom, respect and the love of an alien people. She became their gentle instructor in ways Oriental. What was her wardrobe? Was there ever a princess known not to preen before a mirror in royal attire? She gave to the Mexicans their colorful national costume, the Chino poblano.

Generations ago the French were sensitive to the subtleties of Chinese art. Through the gay, young Pillemont, a charming artist-designer, France established a fashion known as *chinoiserie* which later he carried to the Russian court of Catherine the Great. Decidedly has the Oriental influence been felt in English homes—the Chinese Chippendale gives witness, and in Colonial days daring young sea captains fared forth on quests of adventure and of commerce to return to patient families and ladies fair laden with rich brocades, lustrous porcelains and matchless lacquers from far Cathay. The women of early America prized the gifts of the breezy skippers, they brought into their quiet and sometimes austere lives gaiety, breathless romance and ahove all a love of color.

Today many of the homes have *gone* modern, but only seemingly so, as they are patterned on the severe lines of Oriental simplicity—a design old in the Orient when America was still quite young.

The culture of the Orient is ageless and when brought into a home adds charm and graciousness through its simple elegance. There is neither period nor style which prohibits its use. The introduction of *fine* art is good taste in every era. There is rarely a home today, whether copied from one of the traditional types or expressing the modern trend but can be made richer through a knowledge and use of Oriental art. On the blank, wide space above the modern fireplace, so approved by modern architects, might be placed a *kakemona.* It would add distinction without detracting from the simplicity desired.

Rich temple hangings and Kos-su tapestry priest robes should be used as hangings in a modern home. Their warmth and richness are startling and the infinite variety of detail in symbolism delicately worked out intrigues the fancy and spurs the curious to delve into the lore of Mother China.

The distinguished beauty and importance of porcelain in the home is endless. In a library amidst cherished volumes reserve a shelf or so and enshrine a *blanc-de-chine* Kuan-Yin, Goddess of Mercy, to bestow her benediction. Or if not Kuan-Yin then a *clair-de-lune* vase, that nocturne in porcelain, should be reverently placed.

The art of the Orient covers so vast a period of time, it reveals itself in so many wonderful media that it would he reckless to say what is most rare: the porcelains; the jades; the bronzes; the lacquers or the textiles. That their rarity is accepted gives them a timelessness unique. They are household gods—and household gods make a house a home, a treasure place where that which meets the eye delights it and quickens an appreciation in the one whose interest in the art of gracious living is so subtly expressed.

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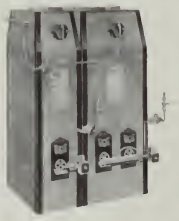
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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

THE ULTIMATE and everlasting charm of life and a story proceeds, I suppose, partly from the lure of the strange plot moving on page by page to some curtained ending, but appreciably more perhaps from the style and phrasings, the sudden lights, colors and music which seem to show a substance, a pattern, a symphonic arrangement to the apparently confused design of our days and nights.

The endurance of prose or verse, whether Chinese, Japanese, or English, rests then not so largely on the thought alone, which can very rarely be new, but on some expressing which may he high surprise, like the blue reaches of the Pacific extended before Balboa.

Through a cathedral window, the variegated silk of a Chinese lantern over a temple altar, or the lighted face of Oriental or Occidental, the same light shines differently, while Mendelssohn and Li Po each heard the tunes of spring with their own shadings and accents, and the sunset beyond the Japanese Sea flames with a foreign artistry across the English countryside.

Medieval European traders sought the precious spices of the Orient, others bartered for her silks and jades, but still others have explored for the gold and jewels of her ancient literature, dating far before the Biblical parables and the psalms—her brief lyrics smaller than diamonds, eternal though as fragile as a lotus blossom, and her prose like a vein of bright silver.

While Alfred was King of England, China knew the highest moments of her long ages of song. The T'ang Dynasty, from 618 to 906 A.D., encompassed the lifetime of the two greatest Chinese lyric poets, Li Po and Tu Fu, hut the oldest Chinese poems now known were composed by the Emperor Yao, some two thousand years before the songs of David.

Herbert Giles, professor of Chinese at Cambridge, wrote a *History of Chinese Literature,* and translations have been made by others, notably Witter Bynner and Arthur Waley. With careful hands they moved from Chinese to English homes the delicate porcelains of Chinese literature.

There seems nothing could have been chipped or lost through this translation from Liu Chang-ch'ing hy Witter Bynner. It reposes on the page, finely carved as a small Buddhist idol—

"From the temple, deep in its tender bamboos,
Comes the low sound of an evening bell,
While the hat of a pilgrim carries the sunset
Farther and farther down the green mountain.

The verse is from *The Jade Mountain,* Witter Bynner's anthology of poems from the T'ang Dynasty.

The velvet tones of the temple bell may be heard and felt through another translation from Ch'ang Chien—

"In the pure morning, near the old temple,
Where early sunlight points the tree-tops,
My path has wound, through a sheltered hollow
Of boughs and flowers, to a Buddhist retreat.
Here birds are alive with mountain light.
And the mind of man touches peace in a pool,
And a thousand sounds are quieted
By the hreathing of a temple bell."

Beauty hrushes by like the rustle of the silk curtain where Lin Fang-p'ing saw the Chinese maiden—

"With twilight passing her silken window,
She weeps alone in her chamber of gold;
For spring is departing from a desolate garden,
And a drift of pear petals is closing a door."

It remains one of the most exquisite of Chinese lyrics, surpassed not even by the fine imagery of Li Po—

"Her rohe is a cloud, her face a flower;
Her balcony glimmering with the bright mountain dew,
Is either the tip of earth's Jade Mountain
Or a moon-edged roof of paradise."

Or hy the vivid phraseology of Tu Fu, contemporary of Li Po, who sighed that—

"Ill fortune has laid a bitter frost on my temples,
Heartache and weariness are a thick dust in my wine."

Tu Fu was a student of human nature, for he saw the same eternal traits in kings and commoners—

"The Three Kingdoms, divided, have been bound by his greatness.
The Eight-Sided Fortress is founded on his fame;
Beside the changing river, it stands stony as his grief
That he never conquered the Kingdom of Wu."

A note rather foreign to the Chinese love of home—what may once have been spoken by Ulysses through ancient Greek syllables—was touched hy Tu Shen-yen when he observed that—

"Only to wanderers can come
Ever new the shock of beauty."

It was the expressing lyrically of the old wisdom which moved through the proverbs, the philosophy of Confucius, Lao-Tsze and Mencius. Lao-Tsze reflected that "the journey of a thousand miles begins with one step," while another Chinese compared the swiftness of life to the weaver's shuttle. Other

Chinese writers have preferred the medium of prose. Su Tung P'o's "Tower of Contentment," ivory carved with a quill, survives among the classic essays of world literature.

Yet a lyric mood stirs through both Chinese and Japanese prose. It was poetry, as genuine music as Lincoln's "Second Inaugural," when Tsurayuki, the Japanese, wrote a thousand years ago that—"To verse the poets were moved when they saw the ground white with snowy showers of fallen cherry blossoms on spring mornings, or heard on autumn evenings the rustle of falling leaves . . . or trembled as they watched the ephemeral dewdrop quivering on the beaded grass. . ." Tsurayuki was classed the Horace of the Golden Age of Japanese literature, from 800 to 1200 A.D. Lafcadio Hearn, translator of *Japanese Lyrics,* regarded the Japanese poem to be "exactly the Japanese colored print in words."

Other Japanese poetry was white with pure philosophy. A half century before Tsurayuki, Yakamochi touched the strings that have echoed again and again through the language of man, from the temples on the Nile to the Globe theater at Stratford—

"Since that far day when Heaven and Earth were new
Plain to mankind hath been the certainty
That this our world is all impermanence.
Gaze on the heavens, and mark the gleaming moon
That ever waxes, evermore to wane. . ."

Poets, scholars and philosophers, East and West, meeting the same long and endless silence of their gods, prompted Lafcadio Hearn to render into verse some remarks of a Japanese scholar—

"You, of the West, still ask the 'Eternal Why?'
Probing the mist-wreaths of religious thought.
We, of the East, have sounded depths on depth
Only to find beneath the deeper depths
Still others, dark, unfathomed and profound.
Out to the farthest limits thought can reach,
Through Buddhism we voyaged—but to see
Ever the far horizon, far recede. . ."

Then, wearying with the search, perhaps the Japanese scholar turned, as did the Chinese poet, Po Chu-yi—and man through all the ages—to a sheer and simple enjoyment of living, to what Lin Yu-tang, a thousand years after the T'ang period, now terms "the importance of living"—

"There's a gleam of green in an old bottle,
There's a stir of red in the quiet stove,
There's a feeling of snow in the dusk outside—
What about a cup of wine inside?"

we ask you...have you heard *all* about Barker Bros.'

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We'll wager that you haven't! You've probably heard just one side of the story...that they have a fine staff of expert decorators who'll give you the benefit of their experience with no obligation to you. BUT what you probably didn't know is...in the Galleries of Interior Decoration is a veritable treasure-house of lovely antiques...is a host of beautiful authentic reproductions...is a corner devoted to exquisite and rich fabrics. If you like fine things, the rare, the traditional, the mellow patina of age, we know you'll come soon to the Second Floor, the Galleries of Interior Decoration.

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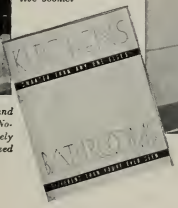
Costs no more than a 4¼" tile installation

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An unusual corner window and sink using Master Kraftile. Notice how easily and effectively this new 6x9 tile can be used for special corner situations



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General Electric Model Home, Berkeley, California.
John Ekin Dinwiddie, Architect *J. M. Walker, Builder*

"We knew when construction of this model home was started that it would be the show place of the San Francisco Bay district.

"Literally thousands upon thousands of people were destined to inspect it before it was finally placed on the market and sold, and it naturally followed that neither expense nor effort were spared in the selection of materials for its construction.

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RUNNING FIRE

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By MARK DANIELS, A.I.A.

A PLEA

PLEASE, Mr. Disney, won't you hurry "Snow White and the Seven Dwarfs" over the mountains to us in the west? We are so tired of crimes, so sick of blood, so weary with wars, so hungry for a smile, a little kindness, a little sympathy.

We know you can save us—you have done it before. For days after we saw "Three Little Pigs", people in our town bobbed their heads and nodded with smiling greetings to one another. Now we are back in the same old slough of despondency, sinking deeper each day in the mire of murder, arson, war, strikes and revolutions.

We want to get away once more from gangster movies, bombings, eternal triangles and smutty sex plays; to hear the clear ring of wholesome laughter.

Please, Mr. Disney, won't you? Please.

LAST SANCTUARY VIOLATED

NOW that our newspapers have reached the stage where there is nothing on their pages that we can believe except the "Funnies", the publishers are beginning to invade that sanctuary.

For more than a decade the comic strips have supplied characters for screen and stage, and those who deny it read them in secret. Who has not heard of Maggie and Jiggs, Pop Eye the Sailor, Mickey Mouse, Donald Duck, Krazy Kat and Skippy? And I'll bet there is a very large number of us who can remember Gloomy Gus and the Yellow Kid. There is no getting away from it, the "Funnies" have created a very definite place for themselves.

That being true, what right has any publisher to tamper with the sanctity of that page? Railroad Commissions have ruled that once you have started to serve water to a tenant you must continue to do so. But some editors are flaunting their imagined right of proprietorship in the face of public protest. They are slowly shoving advertising into these heretofore inviolate pages. It is too much.

In the March 1935 issue of this column, I warned Mr. W. R. Hearst that he was tampering with my favorite Funny Page when he reduced the size of the cuts and told him what dire results would follow, and didn't he change back to the regular size in a hurry? Now I warn him, and other publishers, again. Leave our Funny Pages alone. They're ours and we want to see something in the papers that we can believe from beginning to end. In good old Egbertian, we "can be pushed just so far".

MYSTERY EXPLAINED

YOU will have a long search to find a Manhattanite who can understand why anyone wants to live in Brooklyn. It is strange, when you come to think of it, but we broadminded people always say that it takes all kinds of people to make a world. But just why anyone should want to live in Oakland while there is still room for a few in San Francisco stumps everyone—in San Francisco. My friend Harry Perry, who agitates his diaphragm to music, has given me the explanation.

A friend of Harry's, who also sings (they have never sung together) came from England for an extended visit and although she was wealthy, took quarters in a more or less unknown hotel in the East Bay district. Harry asked her why she did not go to the Mark Hopkins or the Fairmont.

"But aren't those hotels in San Francisco?" she asked.

"Of course," Harry replied. "What of it?"

"Oh!", said his friend, "I wouldn't dare. I've been warned they have earthquakes in San Francisco."

GO EASY

AVOID Florence McAuliffe. Keep away from him. He's dynamite, he's glue, he's honey, he's flypaper. If you ever sit with him in his office for any length of time you'll be asking him to let you empty his wastebasket evenings. He can sell a cable car gripman a set of exercising weight pulleys.

Of course, the credit is not all to be handed to Mr. McAuliffe. You can't ignore any organization that includes Charlie Purcell. It just seems that everything moves when this man who completed a seventy-five million dollar bridge on schedule is called upon to lend a hand, but McAuliffe is chairman of the committee.

The point I am driving at is the functioning of the California Commission for the Golden Gate International Exposition in 1939. Second only to the San Francisco-Oakland bridge job, it is the marvel of the century in the bay district. It clicks. Just think of that. Only a few weeks old, in a community notorious for non-clicking commissions, this California group is already swinging along like an old organization. I don't know how they do it but will tell you later, for I'll probably be emptying that wastebasket before long.

BREAD ON THE WATERS

THERE are a number of different kinds of bread that can come back to us on the waters, and one of those is the rotten kind. None is so surprised, so hurt, so maltreated as the man who is paid off in his own coin.

A short time ago an old and all but forgotten acquaintance, with a persecution complex, was unleashing his dogs of complaint. The burden of his howl was that he could not get any appreciable response to his advertising of an unusually meritorious commodity. He had been thirty-five years dealing in this and that but always looking for the perfect article. Now that he had it he couldn't sell it.

Well, like thousands of others, he had exaggerated, made misleading statements, implied falsities and otherwise misled the public until he could no longer win serious considerations.

The truth of the matter is that we Americans have lied so much to our people that when we tell the truth in our advertising, not many believe us.

ROLL YOUR OWN

FROM the tongues of many of our Californians who return from France roll the names of French wines with a glibness calculated to impress rum hound and tee-totaler alike. "Did you ever taste anything more delicious than '98 Châteaubriant? Oh, how I loved those Barsacs. Don't fail to visit the Moselle district; the wines are perfect. Me for Médoc. You really have to go to Épernay to get real champagne. You can drink Pommards out of a tin dipper."

But ask one of these globe-trotting Californians what are the better wines of the various types produced in California and probably you will receive some such reply as "claret and port". Ask them where they are produced and about all you will learn is that the clarets come from the north and the sweet wines somewhere in the south.

Few of us know where the sauternes, the reislings, the burgundy types, the malagas, the sherries and the ports come from, and little or nothing of the many valleys and wineries that produce such excellent wines that they often deceive wine lovers into the belief that they come from France.

During the 1939 Exposition when we let names of wines roll from our tongues, let's be prepared to roll our own.

ONE SOLUTION

SINCE receiving the latest letter from Mr. H. Donald Hope in London concerning items in this column about the vulgarity of semi-nude figures on the covers of magazines I have received one solution for the problem of eliminating them.

Harold Chambers in Los Angeles, where strip teasing in print is so popular, suggests that if we cannot persuade them to stop leaving the covering off the girls' bodies nor to leave the nude bodies off the covers, we might leave the covers off the magazines.

Something like that was suggested by the brakeman who, when he learned that the majority of railroad accidents happened to the rear car, urged that the company leave it off.

MAKING WAR CERTAIN

WITH the disclosure of the Hitler coup in Austria comes news that definitely puts to rest all doubt of an imminent war. Why the press of the world should do so cruel a thing, no one can guess. It is difficult enough to determine why they will not give credit to architects for the drawings they publish but, then, there is the off chance that someone might pay for an inch of space if they are forced to it.

But with Herr Hitler it is different. He pays for nothing. So why did the "press of the world" spring the news that the Fuehrer, by taking over Austria, would be the first dictator of modern times? Didn't they realize that this would start a real war when Mussolini read it? After years of thinking he was an arm and hammer brand, all wool and a yard wide dictator, he now must read that Hitler is the foremost (they said "first") dictator. If I know my Mussolini, those are fighting words and we can now look for the Fascist axe in a hurry. In a way it was very unkind and not at all necessary.

ANOTHER STRIKE

IN THE good old days when the heavy diggers struck a ledge of high pay ore it was called a strike. Whether there is any connection between the usage of the word in the sixties and the same word when labor discovers that by taking certain action they have struck rich ore is not clear. Anyhow, we are now on the verge of another great strike of pay dirt, namely a few hundred millions in the United States Treasury that can be dug out by those who are on the verge of building so-called shanties for the so-called needy.

Without a doubt there is no city in the world that has uglier houses for the middle and lower class people than the city of San Francisco. It is notorious throughout the country that the rows of cheap bungalows in the western part of the city are unquestionably the ugliest in North America. However, they have the merit of being cheaper than other houses, if that can be called a merit. Now word comes that in order to get your pick and shovel into the new vein of pay dirt, you must build houses even cheaper than the ugly rows of kennels in San Francisco. Just how this can be done is not evident to the naked eye. We have this much consolation however, that while it may be difficult to build them any cheaper, it is utterly impossible to make them any uglier.



The home of Mr. and Mrs. Joe Penner
in Holmby Hills, near Los Angeles
Leland F. Fuller - Architect
Rollin F. Pierson - Builder
Paul T. Frankl - Decorator



MODERN WILL LIVE

By PAUL T. FRANKL, A.I.D.

WHEN people think of building or furnishing, they are confronted by the decision whether to stay period or to go modern. In most cases the decision will be in favor of the tried out styles of the past. To build or furnish a modern house may have its good points, but may seem too much of an experiment, may be too much of a gamble, and too unconventional. Aside from that, there are but few architects and decorators who can tackle such a job and see it through successfully. The always reappearing question "Shall we go modern?" not only worries the client, but to a much larger extent has been puzzling the professional minds of architects and decorators for many years. At first when modern architecture was in its infancy it was easily dismissed by simply discrediting the entire movement as bizarre, unsound and as a passing fad. But as time marches on and the style of today is recognized as a "Style" the world over, there are many troubled minds wondering whether to get on the bandwagon and be in on it, or whether to stick to traditional periods and by doing so risk being left behind. It is only too natural that the pioneers are limited to the few. The architect, brought up in traditional styles, will find it extremely difficult to get into the modern spirit and will be hindered by his Beaux Arts training. Experienced in working in many styles, trained to look upon styles, not as a living expression of a living being, but as a formal way of doing things, he cannot help but copy what others have done and in doing so his attempt to "go modern" will be but a hollow gesture.

The style of today is in a formative stage as is typical of the transition period we are living in. We therefore cannot look upon it as a *fait accompli*, but must understand the underlying forces that seek expression. What we should aim at is to be ourselves, to let our work express ourselves, and style will well enough take care of itself. Let us clearly understand that certain cycles in art are repeated in every period.

The greatest periods in architecture may well be compared to different types of trees. Every period started out with a new and different way of meeting its structural problems. These classic eras that laid the foundation for all new styles may be compared to the roots, the trunk, and the limbs that give the tree its character. The next step represented by the foliage corresponds with ornament and decoration that reaches its height when the tree is in full bloom.

The belief that classic architecture was a monopoly of ancient Greece, that it was the one time blossoming of some mysterious greatness, that, like the Son of God, has left its imprint upon our civilization, never to dwell amongst us mortals again, is all wrong.

The early wooden temple architecture of ancient Greece was classic. The early Greek column was a log stripped of its bark, slightly fluted, and later polychromed. But the great Greek temples of the Acropolis that we today worship as masterpieces of classic art show Greek architecture in its decadence. They are monuments to their barbarism. They are enlarged copies of the original wooden temple executed in marble. They are hewn in the most beautiful Carrara marble the world has ever known, but painted over in garish colors by craftsmen who had no feeling for their art.

Another classic of misunderstood classicism, we find in ancient Rome. Rome's greatest contribution towards architecture was the masonry arch, unknown to previous civilizations. But the Romans were ashamed to expose the arch and for centuries faced it with stone work—copying their Greek masters.

Every period in architecture started out from structural necessities and at its start was classic. It is important to comprehend this in order to find our proper place in the all-reflecting mirror of history. We are still at the outset of an important new era in architecture and the decorative arts. Structural steel, new building materials, the machine,







electricity, and all the other forces that make up this Twentieth Century civilization must find expression in a new style. To shout down ornament is not enough, to replace soft curves with sharp angles is not enough.

The entrance hall of the Penner residence is dramatic in its simplicity. White walls, black doors and trim, a lacquer red ceiling, and a floor completely carpeted with sand-colored broadloom.

Going into the drawing room the walls are a beige colored grass cloth, the ceiling a putty color which continues into the convex chimney breast above the fireplace. The mantel is Roman travertine with an indirect light in the frosted glass on top and African brown glass pilasters on the sides. The Chinese figures are dark brown with touches of gold leaf. The low square rattan table has rounded corners and a flower container recessed in the teakwood top. The sofa is covered in a beige rep and the arms of the chairs are covered in tan Rowena cloth with seats of a loop material in the same color. The beautiful glass screen painted by Nicolai Remisoff in tones of grays, yellows, gold and touches of white on a deep brown background, is reminiscent of the old Chinese Coromandel screens. The drapes are a loop material in light tan and the floor covering is the beige broadloom. The plant table of deep brown with red lacquer edges holds a giant antler leaf fern. The Venetian blinds are off-white.

In the dining room the walls are pale apple green with doors slightly darker. An antique flower screen, placed over the buffet, inspires the entire color scheme with its rich subdued tones. The modern buffet of primavera and cherry shows a far Eastern influence. Antique jade lamps have natural pongee shades; chairs are covered in a pale green cable loop and the rug is a sand broadloom. The table of primavera and cherry is in the Chinese manner.

Mrs. Penner's bedroom is done in white. The twin beds on a platform can be easily separated. The upholstered headboard, a panel with indirect lights behind it, is covered with white non-crush velvet quilted. The spread is of the same material and is also quilted. The draw curtains are of embroidered organdy with vertical ruffles. The furniture is maple, has mirrored tops and is bleached a pale parchment color. In the daytime light pours in through the large corner window, and at night lights installed outside the windows give the same effect.

Mr. Penner's bedroom is masculine in color and in mood. The floor is dark brown broadloom, the walls wrapping paper brown, doors and trim Havana brown and ceiling terra cotta red. The bed is simple and functional, two shades of cork giving it color and texture and a bedspread of beige lapin cloth supplying the only note of softness in an essentially masculine room.

All the flat roofs and endless terraces stuck on to so-called modern buildings are but another attempt towards another Renaissance of style.

It has been said that Man's creative mind elevates him above the animal. If it were not for our creative minds we would, like bees, go on reproducing beehives throughout the ages. That is what we are trying to get away from. What we are striving for is a new organic architecture, a new conception of building that approaches our present day requirements as closely as possible. The new house is no longer broken up into a lot of rooms with insufficient light and air, but is a house in which space flows into space—every room a "living" room, and every room a "sun" room—a house that gives us freedom and does not require a retinue of slaves to service it. That house, like a tree, must be rooted in the soil it springs from, it must fit its environments and serve its purpose. Its floor plan must be clear, clean-cut, logical, and suited to its needs. The intrinsic beauty of the materials used in its construction must be preserved and this house, like a tree even without foliage blossoms, will be beautiful in its stark honesty.

To come back to the starting point, the question is not "Shall we go modern?" but rather "Shall we apply common sense to our building and decorating program?" By applying common sense to your problem, you will help to develop a style of our own quicker, surer, and more convincingly than the talk about Art, Style, and Modernity.



In one end of the game room a broad bay window overlooks the garden and the swimming pool. A comfortable curved sofa fills the bay with quarter-round end-tables of Nara wood attached. The drapes and sofa covering are beige and copper colored homespun and the chromium bridge lamps have henna colored shades trimmed in white. The room itself is grouped around the billiard table. In one corner is a help-yourself bar with copper top, running water and a built-in refrigerator. The walls and ceiling are light tan, the floor dark brown linoleum with white inserts.



The solarium is done in rattan throughout. The walls and ceiling are a light shade of tan and tan broadloom covers the floor. The large sofa and chair are covered in a hand-loomed fabric of chartreuse and the curtains are a hand-blocked English silk. The andirons are of satin finished brass. In the niche above the fireplace is a modern torso carved in wood.

Beyond the solarium is the bar, its semi-circular shape emphasized by the counter and the seat opposite. The aqua walls are enlivened by murals by Nicolai Remisoff. The bar is faced with natural color wood weave with a cream colored top — the stools are covered with white leather, and the floor is dark green linoleum with a cream border.









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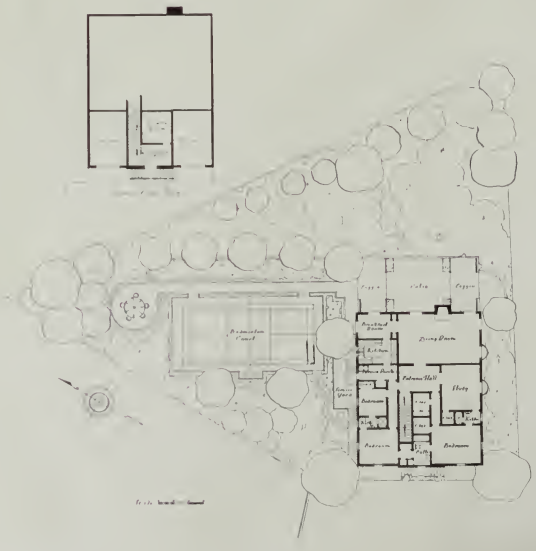


Photographs by Fred R. Dapprich

THE RESIDENCE OF MR. AND MRS. SUMNER SPAULDING

in Peavine Canyon, Beverly Hills, California

SUMNER SPAULDING, A.I.A., ARCHITECT



A Letter from the Architect

To the Publisher

Dear J J

You ask me to describe our house. I cannot do it without baring my architectural soul. Therefore, in my way I will try to explain it, without expecting anyone to get any great inspiration from reading it. However, I would not deny some client of mine, or a client of some other architect, the secret pleasure of knowing some of the difficult problems an architect faces when he builds his own home.

We started with a good idea of what we did not want. For example, the so-called dreamhouse, with white-washed brick, steep roof and dormers, cast iron grape balconies, and roses climbing around the door. In other words the cute, cosy, comfy house with a picket fence around the front lawn never appealed to us. Some of the things we did want were more paradoxical. Mrs. Spaulding, Pauline to you, has always insisted on having a one-story house. I have always wanted a level lot on a hillside with some view. Both of us have always wanted an outdoor living room where we could eat, dance, entertain, or sun-bathe, as we saw fit.

One night we were at a dinner party at a house on a hillside and Pauline and I both admired the location. It was over the fence



from the big-shots, but still on the right side of the railroad tracks. The next day I called a real estate agent, but the prices were out-of-sight. Then he said, "How about Peavine Canyon? Once you see it, you will want to spend the rest of your days there." I looked the site over. It had a lovely view, a reasonable price and no set-back restrictions. We put up a deposit that night.

Now owning property, the next problem was to put a house on it. If you try to plan a house on a hillside, with one side kissing the contour, you will find that the other side is about thirty feet out of the ground, according to the slope of the hill. When I discovered Pauline did not object to climbing steps into a house, providing all the rooms were on one floor, we decided to put the house higher on the hillside. But when we thought of ambling up these steps through the rain, and when we found rattlesnakes in the vicinity, we were less enthusiastic. There were many more schemes until we finally arrived at the one we built.

In this one we established the level of the house eighteen feet above the curb line. At this level we created a terrace on the hill thirty feet or more wide. By placing the house with one end on the edge of this terrace and the other over the curb, we made a garden in the rear and eliminated a lawn in front. Now by placing the bedrooms in the front portion which was eighteen feet above the curb, they became second floor bedrooms, and with some excavating underneath, we had an ideal place for the garages. By putting the staircase between the garages and leading directly to the center of the house, we avoided both rain and rattlesnakes. Thus the living room was automatically in the rear and the bedrooms in the front, exactly the arrangement we had originally desired. You will note that none of the rooms takes direct advantage of the view. I explain that by







saying that a view that smacks you in the face is not as subtle as one that is more casual. (That's what I tell my clients when I can't make a plan work.) The dining room table does come in front of the entrance door to the living room, but I explain this by saying that it's a nice place to put flowers. My study which opens on the entrance hall, doesn't give me a bit of privacy unless I get temperamental and close the doors.

Long ago Marshall Laird interested me in furniture, and Pauline and I have been collecting pieces both here and abroad. Most of our interest in furniture was born during the Italian Renaissance (1929). We designed our spaces to fit them and believe it or not, everything fitted beautifully, with the exception of my bathroom door banging a book-case. In rugs and fabrics everything we had was of a different color, so we thought if all the trim and doors were of one color, we could tie these things together. We both liked gray-green, so we decided this should be it. In discussing our plan with Bill Schuchardt, he offered to paint the picture which is now hanging over the mantel. It was painted to fit the space and in the proper shades of green as he found them in Stone Canyon.

As long as I have been designing houses I have never been able to persuade anyone that it is possible to live out-of-doors most of the time, providing of course the house is planned properly. The sun is always warm in California, but the wind both in summer and in winter makes it seem cold. So we determined no matter where our house might be, we would have an outside room with a wall at least ten feet high all around it. In the plan we finally selected two sides were already formed, one by the house itself and one by the retaining wall of the terrace. By connecting these two sides we had a place at

(*Continued on Page* 39)



Photographs by Fred R. Dapprich

IN A LIBRARY

By W. & J. Sloane

The woodwork and trim are antiqued to harmonize with the beautiful chinoiserie wallpaper in tones of coral and green. The broadloom carpet is the color of putty, the furniture, 18th century pieces in walnut and mahogany. The sofa is covered in a durable and attractive textured damask with a gold floral pattern on a green background. The porcelain lamps have a humming bird design in golds and Chinese greens, the shades are natural pongee trimmed with the same green. The kidney-shaped desk is placed near the window so that the light may come in on the left while an interesting old copper vase with a natural silk shade bound with green supplies the light at night-time. The top of the desk is inlaid with leather and the drawer fronts are carefully matched burls. The simple drapes are of a hand-loomed material in gold. The leather seat on the desk chair is putty color and the wing chair is upholstered in a tweed material of rich dubonnet. All the accessories in the room show the Chinese influence. The decorating was completed under the supervision of George Gilbert of W. & J. Sloane of Beverly Hills.





Photographs by Fred R. Dapprich



THE RESIDENCE OF MR. AND MRS. C. T. LLOYD

By STANLEY VALLET

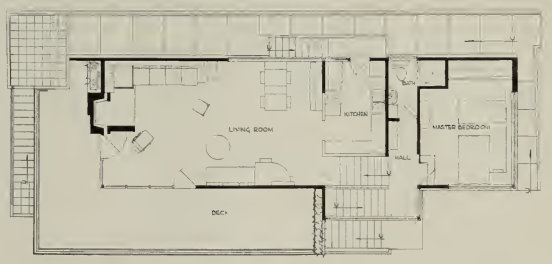
ON A wooded hillside overlooking Lake Sherwood in Ventura County, California, is the summer residence of Mr. and Mrs. Lloyd, Sr. Additional prerequisites were to provide week-end accommodation and recreational facilities for young Mr. and Mrs. Lloyd and friends, to take full advantage of the natural beauty of the site, and the lake, and to achieve all at a low cost.

The house is placed at the back of the lot, the highest point, where the best view of the lake is obtained, and where the trees hide the highway, which skirts the edge of the lake. As excavation was difficult, the stairway was used as a corridor and the rooms climb up the slope following the stairway. On the first level is a bedroom, a lavatory and a covered patio. On second level, half way up, is the master bedroom and bath, and on the upper level the kitchen, living room and deck. The corner of the living room nearest the kitchen is used for dining, and is separated from it by a low partition only. The fenestration has been worked out so that there are unusually beautiful views from both bedrooms, living room, kitchen, deck and patio. A laundry room, which may be converted into a spare bedroom, is directly under the kitchen and is reached from the outside, under the stairs. There is space for garden tools and storage under the master bedroom, and room for a rowboat under the main stairs. By means of windows under the ceilings, cross ventilation is obtained throughout the entire length of the upper level.





As excavation was expensive, the foundation was designed to consist of individual piers, the outside piers being tied together at the top by a continuous beam of reenforced concrete. The building is a wood frame structure covered with $\frac{3}{16}$" asbestos board both inside and out. No battens were used. Wood sash and doors were used throughout. Outswinging casement, sliding, and inswinging botton-hinged windows were used according to convenience. The construction is an attempt to achieve as many of the benefits of prefabrication as possible necessitating the elimination of traditional styles, but at the same time requiring a maximum of flexibility, within the general characteristic style which is a result of the structural system adopted. Accordingly, horizontal and vertical units are used, but these may be varied without creating extra labor or demanding special parts. Plywoods, wall boards, stucco and plaster may be used without changing the framing sytsem or wasting the wall boards. The framing is a ready-cut system. Stock lengths and pieces cut from stock lengths with a minimum of waste compatible with a minimum use of material and carpentry work at the site are used. These three factors must be properly correlated to produce a truly economical ready-cut framing system. It is of course possible to use pieces cut from stock lengths with no waste at all, but if, for example, avoidance of wasting 2" from the ends of ten plates makes it necessary to frame the pieces together in such a way that twenty-four extra posts ten feet long are required, it is obvious that the means is defeating the purpose. Also, for general use, the



SECOND FLOOR PLAN



FIRST FLOOR PLAN







rough frame has no rabbeted pieces and all window banks can be full clear openings. Since the lateral strength, parallel to the wall, of six lineal feet of plaster wall is equal to twenty-four 4 x 4 posts acting as vertical cantilevers (four ft. window height) the use of these posts spaced at 3 to 4 ft. centers is justified only when an unusually large area of glass is desirable, as the posts obscure the view and the required lateral stiffness can be secured more efficiently by other means. Rafters were cut to have a ¼″ pitch when laid horizontally. A continuous 1⅜″ space between the gutter and the edge of the roof provides intake for air which circulates between rafters and is exhausted through a long continuous ventilator on the roof.

Various special features contribute to the flexibility and week-end-ability of the house. The open kitchen allows hostess to converse with guests while preparing the meal, and also adds to the spaciousness of the upper level. The built-in couch at the fireplace may be pulled out to form a double bed and provides space for bedding, books, magazines, a large radio speaker and a wood drawer. A studio couch is located on the front wall and a portable screen may be placed between it and the fireplace couch. The screen is stored in the desk when not in use. Two drop-leaf tables are used so that the room can be easily cleared for dancing. Sectional chairs, drop leaf tables and buffet may be combined together in many different ways, according to the number and the desires of the guests.

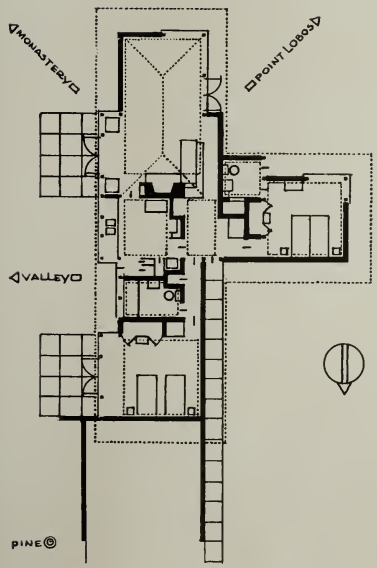


Photographs by Fred R. Dapprich

A HOUSE FOR MISS MARION CLARK

at Carmel-by-the-Sea
in California

DESIGNED BY
HARWELL HAMILTON HARRIS









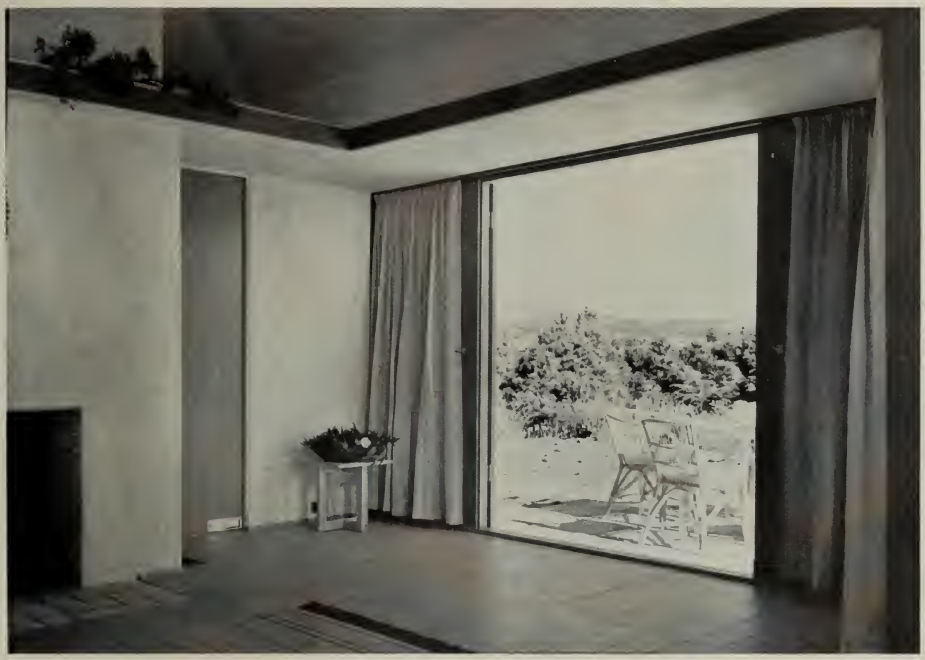


The home of Miss Clark is built on a low sand dune on the edge of Carmel Bay. Long and low with two outside terraces, it basks in the sun on fair days and on stormy days it withstands the winds that sweep across the ocean from beyond Point Lobos.

The colors of the building are the colors of its surroundings; the walls are the color and the texture of the sand; the low spreading roof is the color of the white caps and the doors and trim are the turquoise blue of the water.

In the living room, coarsely woven curtains of yellow green frame the seascape during the day and when drawn at night add warmth and comfort. The redwood, which closes in the underside of the eaves, is dyed crimson and appears in the interior as a broad band circling the room at door height and concealing the curtain track. It forms the bookshelves, and the cabinet work, and is reflected in the pinkish cast of the interior walls. The floors are sand colored and the rugs are patterned with crimson, yellow green and red-violet. The movable furniture is maple and natural colored Philippine rattan.

In the dining bay, two small tables fit into the corners to permit passage through the center. At meal times they may be drawn together to form one large table or they may be moved out on the terrace for dining al fresco.









Photographs by W. P. Woodcock

THE FARMERS INSURANCE BUILDING

on Wilshire Boulevard in Los Angeles, California

WALKER & EISEN, ARCHITECTS



The new Farmers Insurance Building in Los Angeles was completed last November and now houses a force of approximately four hundred employees. The structure has three floors and a basement providing a total of 48,750 square feet of space, and is built throughout of reenforced concrete with the floor construction consisting of concrete joists, the typical bay being 70 by 20, and the ordinance limit of 125 pounds live load together with the fact that the building was designed for three additional stories which required somewhat larger columns than would at first sight seem necessary. The building is designed to be earthquake resistant being 8% gravity on the building as a whole and 2% gravity throughout the structural frame. The exterior facing on all sides is concrete put against plywood forms. Situated on a lot 150' x 300' the building conforms to a 25' set-back requirement leaving a space for landscaping and affords a 100' x 150' parking lot in the rear for the convenience of clients as well as employees. A miniature hospital provided within the building is in charge of a registered nurse just in case someone slips on the beautifully polished floor. Acoustical plaster and insulation throughout make for golden silence and an air conditioning system provides a complete change of air every fifteen minutes. In the basement a cafeteria has been installed for the employees. The cafeteria has a platform at one end and may be used as an assembly room with accommodations for three hundred people. The Farmers Building represents another notable addition to Wilshire Boulevard and is indicative of the clean construction that is now characterizing modern American commercial buildings. As the planting grows, it will add dignity and beauty to a dignified and beautiful building.



Photographs by W. P. Woodcock

A NEW BUILDING FOR COLDWELL, CORNWALL & BANKER on Wilshire Boulevard in Los Angeles

GORDON B. KAUFMANN, Architect
TOMMY TOMSON, Landscape Architect

One of Wilshire's newest and most attractive buildings is the Los Angeles office of Coldwell, Cornwall and Banker designed by Gordon B. Kaufmann. It is of groutlock brick painted an off-white, with all doors, windows and trim the same color. Modern corner windows and a practical as well as good looking expanse of glass blocks across the front admit light but not sight and also permit freedom from distractions and thereby increase concentration on the inside. The roof is of beautiful shingle tiles in soft reds. The building is simple in design, with its investment in good construction and quality materials rather than furbelows. While it is modern from one corner window to the other there is a southern and Colonial quality that is in keeping with American traditions. The west end of the building is devoted to the service rooms, the high ceilinged central room contains the desks and accommodations for the salesmen. This room has a quiet dignity and beauty with its matched walnut flooring, its modern, simple desk equipment. In the east end of the building are the private offices, carrying on the functional and practical simplicity and the luxury of modern comfort. The entire building is well protected with insulation and acoustical plaster against the noise of heavy traffic on the boulevard outside, and is well ventilated and air conditioned on the inside. Venetian blinds add the final modern touch.







Light on problems of modern business is shed through the glass blocks in the large central room of which the above is a view looking from the center of the room toward the executive offices in the eastern wing. On the left is a view of the entrance from the inside.

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[] Flooring (Pine)
[] Flooring (Tile and Stone)
[] Glass
 [] Window
 [] Structural
[] Interior Woodwork
[] Lath
 [] Wood
 [] Plaster
 [] Metal
[] Lumber Preservatives
[] Marble
[] Painting for
 [] Wood
 [] Cement
 [] Stucco
[] Panelling
[] Plaster Board
[] Roofing (Tile)
[] Roofing (Composition)
[] Roofing (Slate)
[] Shingles (Wood) (Tile)
[] Steel Joists, Bars, Mesh
[] Stucco
[] Wall Board
[] Waterproofing and Decorating for
 [] Concrete
 [] Brick
 [] Stucco
 [] Plaster
[] Window Frames
[] Wrought Iron (Gates) (Grilles) (Rails) (Lamps)

HOME BUILDING EQUIPMENT

[] Air Conditioning Systems
[] Art Glass
[] Art Stone
[] Awnings
[] Bathroom Fixtures
[] Casement Windows (Wood) (Metal)
[] Cedar Closet Lining
[] Dish Washers
[] Electric Fans
[] Electric Lighting
[] Fireplace Equipment
[] Garage Doors
[] Hardware, Finish
[] Heating
 [] Electrical
 [] Gas (Basement)
 [] Gas (Floor)
 [] Gas (Radiators)
 [] Gas (Wall)
[] Insulation and Sound Deadening
[] Incinerators
[] Kitchen
 [] Fan Ventilators
 [] Ranges
 [] Refrigerators
 [] Sinks and Drainboards, Metal
[] Linoleum
[] Mirrors
[] Oil Burners
[] Refuse Receptacles
[] Shower Bath Doors
[] Tiling (Bath) (Sinks) (Floor) (Wall) (Stairs)
[] Wall Covering
[] Wall Safes
[] Water Heaters
[] Water Softeners
[] Weatherstrips, Metal
[] Window Shades
[] Windows, Stained Glass

LAWN AND GARDEN EQUIPMENT

[] Landscaping
[] Lawn Sprinklers
[] Tennis Courts
[] Nursery Stock
[] Garden Art (Statuary)
[] Swimming Pools
[] Garden Furniture
[] Flagstone

INTERIOR FURNISHINGS

[] Furniture
[] Rugs and Carpets
[] Drapes and Curtains
[] Venetian Blinds
[] Linoleum
[] Cork Tile
[] Rubber Tile
[] Radios

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[] Fire Insurance
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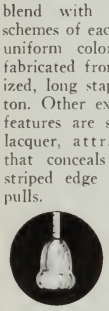
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Azalea season in the Oriental Garden at Coolidge Rare Plant Gardens in Pasadena.

SPRING ECSTASY

By ROMA COOLIDGE MULVIHILL

SCARCELY have we said our farewells to a vanishing spring before another is here, assailing our nostrils with subtle fragrances and delighting our eyes with color.

In the late winter or very early spring, the bouquet of the garden is distinguished rather than varied and it is in this interval, between the definite seasons, that the first Kurume azaleas offer modestly, but with increasing assurance, their tribute to the young year.

These favored children from the Flowery Kingdom were introduced to our shores within recent years with a charming old legend which tells of their descent from the sun-goddess, Amaratsu. Surely no one will dispute their heritage, for, not only the sun, but the moon and stars as well, shine out from their twinkling ranks.

Because there is no flower of simpler culture, all may enjoy them. All that they ask is a bed of pure German peat-moss, occasional food through the growing season and the assurance that they will not be allowed to dry out. If grouped around a shady pool or spread in colorful masses beneath the trees, where the sunlight may filter through, they will grow contentedly and paint a picture long to be remembered. The cut blooms, which last so long in water, will add a demure or gay allurement to the different rooms in your house and give out a delicate, woodsy fragrance.

As I write, these Kurume azaleas are at their glowing best. On my desk, beside me is a low bowl of Ecstasy, a double brilliant pink, making a solid mass of vivid color. Through my window, I can see Snowbird, a large single pure white; Darling of the Gods, a very large orchid-pink; piquant Geisha, a fluted coral; Lavender and Old Lace, "quaint, sweet, and good for nosegays;" the violet-margined white of Evening Star; Firebird, an upright and valiant red; aristocratic Old Wine in rose-salmon, and the soft pink chimes of the Bells of Arcady. These are but a few of the many, many types and colors of Kurume azaleas.

CHINESE GARDENS

By BERNIECE ASHDOWN

ORIENTAL gardens are unique and cannot be compared to any others in the world. The Japanese gardens, which are more familiar to the Westerner than the Chinese, are simply the Japanese interpretation of the older gardens of China. Chinese gardens on the whole are more rugged and substantial in appearance and have a wider variety of plant material.

Although their gardens are essentially artifical, the Chinese have a deep admiration for nature and derive their basic designs from a study of natural landscapes. So great was the Chinese love for the mountains that when they were confined to the thickly populated cities where space was very limited, they made their gardens resemble the landscape they had known and loved so much. Very few of these gardens are more than 100 feet in length, and yet they give the illusion of great expanse. They are, in reality, miniature landscapes. Miniature mountains are built of lava rock,

the appeal of color!

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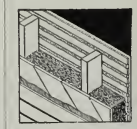
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THE INSULATION OF THE AGES

often with tunnels running through them for the entire length of the garden, and joined by a network of winding paths. They have perfect unity, scale, proportion and balance, and give a feeling of harmony and repose. The moon windows and moon doorways of the houses sharply edged with black or red lacquer, frame the garden pictures and make them very charming.

The Chinese uses his garden as a retreat where he spends many uninterrupted hours in concentrated thought. In his garden he sees the beauty of his beloved mountain country and there in its quiet atmosphere he is able to relax and contemplate without distraction.

Extensive use is made of water. Tiny streams wind through the garden and make mountain torrents and waterfalls as they run down the sides of miniature mountains. Invariably they flow into a pool planted with the beloved lotus lilies. Often a small pavilion is built near the pool and covered with purple and white wistaria. There are rustic stone and camel-back bridges that span the streams, miniature pagodas, rustic arbors, small shelters built of reed and bamboo, stunted pines that bend over the water, and bronze and iron lanterns hung at convenient intervals.

The Chinese prefer weather-worn and moss covered rocks. They also make extensive use of bamboo, herbs and dwarfed trees.

The following are a few of their favorite plants and trees.

Tall Bamboo (Arundinaria nitida)

A straight, slender growing plant 6′ to 10′ high. Its grass-like leaves are shining green above and pale beneath. It is one of the hardiest and most attractive of all bamboos.

Azalia (Indian and mollis)

Well known, small shrubs belonging to the heath family. They need an acid soil and partial shade. Their blossoms range from white, pink, red, coral and orange to lilac-purple. Most of them bloom in early spring.

China aster (Callistephus chinensis)

Popular annuals which grow about 2′ high and bloom in the fall. They prefer a good, heavy loam and full sun. They may be had in a wide range of colors including rose, pink, red, purple, lavender, pale yellow and white. Because they are subject to bacterial disease wilt resistant varieties should be chosen.

Chrysanthemum sinense

Showy, aromatic flowers that need no introduction. They come in a wide range of colors, bloom in the autumn, and require a rich, well drained soil.

Maidenhair Tree (Gingko biloba)

A straight, sparsely branched, slender tree which grows 60′ to 90′ high. Its leaves resemble those of the Maidenhair fern, and it has a thin-shelled edible nut.

Hydrangea hortensis

A well known shrub which bears large clusters of blossoms over a long season. They are normally pink but can be turned blue by making the soil acid. They are very hardy in southern climates.

Iris (Iris chinensis—var. tectorum)

A dainty, wide flowered blossom on 1½′ stems; bright lilac in color, streaked with violet and white. There is also a white variety streaked with yellow.

Iris (Iris chinensis—var. japonica)

This well known Japanese iris is distinguished by its large flowers which are often 10″ across. They require rich, well drained soil and plenty of water during their blooming season.

Chinese Juniper (Juniper chinensis)

Very ornamental and hardy, they are pyramided in outline with grayish green foliage. It is one of the finest low-growing junipers and adapts itself readily to existing conditions.

Tiger lily (lilium tigrinum)

Probably the oldest cultivated lily. It bears deep orange, nodding blossoms densely spotted with brown or purplish black. It is easily grown in any lime free soil. Bulbs should be planted 6″ or 9″ deep.

Mimosa rubicaulis

A tall shrub or small tree having sensitive fern-like leaves and attractive, ball-shaped pink blossoms. They are the loveliest of all shrubs for southern gardens but must be raised under glass in the north.

Chinese Bamboo (Nandina domestica)

A small shrub seldom more than 3′ high. It has light green foliage which turns bronze red in the fall. It blooms in spring with small white blossoms which are followed by crimson berries.

Lotus lily (Nelumbium speciosum)

The best known of the lotus lilies, having magnificent foliage and flowers. The blossoms are deep rose color, shading to creamy white at the base of the petals.

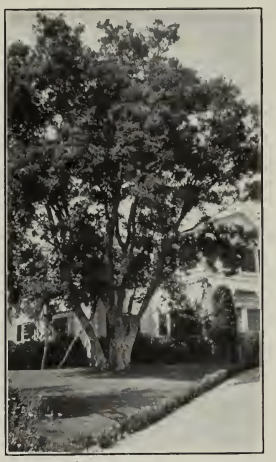
Osmanthus fragrans

A small tree growing about 20′ high. They bloom profusely with very fragrant clusters of blossoms on slender pedicels. They prefer a shady or semi-shady location and require winter protection in northern gardens.

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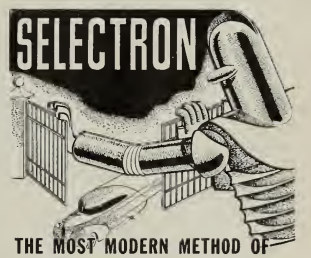
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HAND-CRAFTED ENAMELS

(Continued from Page 3)

Egyptian, 3000 B. C. They pointed, too, to the enameled walls of Rameses III at Tell el yehudia, to the enamel work of the Palace of Nimrod, Babylon.

Cloisonné is made by soldering thin narrow metal ribbons to the surface of the vessel, forming a trelliswork of cells. Generally, bronze is used, but some of the finer works were in silver or gold. Emptied cartridges from field guns of the late war were said to be the basis of many Chinese cloisonné boxes of recent times. The vessel for enameling is first cleaned in a weak acid solution, and then the enamels are applied as a thin paste of finely ground powder. Frequently, two colors are applied to one cell in order to produce gradation of coloring. It is then fired in a simple charcoal kiln. Three firings are generally needed to overcome shrinkage and pitting. It is then rubbed smooth with pumice stone and polished. Gilt is applied on all the finer wares.

Moulded gilt bronze figures, such as a lion surmounting a cover or three animals supporting an urn, make an effective additional decoration. Cloisonné is often fashioned after old bronzes, and these are called k'u t'ung shao ch'ing. Tradition states that ground turquoise and other precious stones were mixed into many Ming enamels, accounting for the beautiful colors, and there is said to be imitation cloisonné in which precious stones completely replaced the enamels. Much of the Ming wares, however, though vigorous and bold in form, have highly pitted enamels.

Cloisonné making received great impetus during the short Ching Tai Period (1450-1456) and cloisonné to this day is called Ching Tai lan or Ching Tai shao ch'ing, often receiving the Ching Tai reign mark.

The vogue for polychrome enamels during the Ching Tai period partially replaced the plain bronzes so popular during the Hsuen Te Period (1426-1435), and this was paralleled by a similar change from plain porcelains which had held sway for four centuries to a polychrome porcelain which gained popularity during the Cheng Hua Period (1465-1487), and we are led to ask if this is not the result of the influence of colorful enamels on porcelain.

It is well to bear in mind that enameling was introduced into China before the Mings, and no accompanying changes were observed in earlier times. A famous Ming connoisseur (1459 or earlier) referred to enamels as follows: "They are only fit for use in the ladies' apartments, being too gaudy for the libraries of scholars of simple tastes." Enameling had another vogue during the early Ch'ing Dynasty, but on the whole, the Chinese, with their preference for subdued elegance, did not take to enamels.

Painted enamels differ in that the enamels are applied on a flat surface



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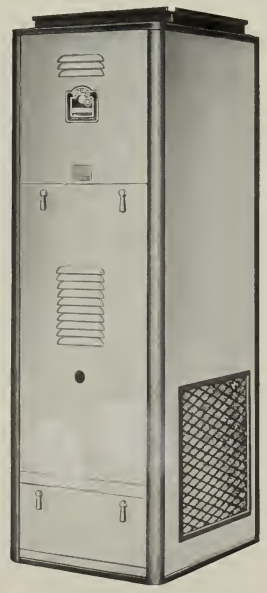


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On the left is a ginger jar of the K'ang Hsi period of the Ching dynasty, about 300 years ago. On the right is a San Psai, or three-colored bowl of the Ming dynasty, about 460 years ago. Both pieces from the author's collection.

and without the use of borders. The coating as well as the vessel itself is generally thin. Enamelers probably borrowed the new technic from ceramic painters. Painted enamels are known as yang tz'u or Canton enamels. Among the Cantonese they are called lang yu.

Canton was a flourishing center, and orders were taken from France, England, Holland, Germany, Italy, Siam, Java, India, Persia, and other countries. Designs poured in from all over the world and hence the European gresaille style (the piling of enamels to produce shading) must be known to them. The Canton designs were rather heavy and loaded, some having as many as seven borders, made perhaps with an eye to pleasing foreigners.

From painting on copper to painting on porcelain was but a step, and soon Cantonese enamelers were painting eggshell porcelain sent down from Chingte Chen, the great ceramic center. This resulted in ceramics receiving a new palette of colors—the famille rose (or rose family, so-called because the rose color predominates). The Chinese call this palette yuan ts'ai (soft colors) or yang ts'ai (foreign colors). Famille rose decoration spread to Chingte Chen, replacing the famous famille verte decoration. To the Cantonese belongs the credit of bringing about one of the most revolutionary changes in the ceramic world. However, they served essentially in hastening the arrival of the new palette, for Chingte Chen potters already had two of the new colors—an imperfect rose and a dull white.

A variation of the painted enamel is to be found in the yin ti shao ch'ing or silver backed enamels. By using enamels with a high flux content and by coating them on a silvery ground, the resulting ware attains a high degree of lustre and translucency. The ground under the design is either etched or given needle point treatment to suggest "texture", and sometimes the ground is raised to produce "dat hua" or raised decoration. This type enjoys great popularity in Japan, and their best known monochrome, a ruby red, is commercially known as pigeon blood cloisonné.

THANKS TO THE CHINESE

(Continued from Page 9)

hundred years ago, by hiding silkworm cocoons in the pilgrim's staff. Even the word silk comes from "Seras," the ancient name for the Chinese people. The Japanese, too, learned silk-culture from the Chinese. And so grateful were they to the Japanese princess who stole the guarded secret, that she became a deity!

We speak of the "ancient" craft guild of pewtering, in medieval Europe. But the Chinese had cast small pewter figures and models, for burial with the dead, since before the time of Christ. When Europe was little more than beginning, the Ming dynasty pewterers of China were already inlaying their work with fine patterns of brass or copper.

When we comb the markets for our "antique" Sandwich glass of seventy or eighty years ago, we forget that the Chinese have ten centuries or more of glassworking tradition. While we boast of "new" enamels, we forget that they were discovered, and discarded, by the Chinese centuries ago. Everything we do, it sometimes seems, has been done before, and better, by the Chinese. It is very difficult to overlook! It is even difficult to forgive. For when we brag, at least, about our modern "technical superiority," the Chinese are ready for us here, too—claiming an earlier equivalent of our recently-invented cellophane, and neon light!

But the Chinese never really permit themselves to remind us of our debt. They remain serene—and maybe a little contemptuous, underneath, of our attempts to imitate the arts we understand so superficially, and adopt so lightly. They must wonder whether Chippendale really thought it took him only a decade to perfect the style they, themselves, had been evolving for ten centuries? . .

A LETTER FROM THE ARCHITECT TO THE PUBLISHER

(Continued from Page 22)

one end for a dining table and the other side for chairs and a sofa. Now fully realizing that there is a short time of the year when it is warm and we might want circulation of air through this outdoor room, we put rolling doors eight feet wide in each end so that when they are open we have circulation and can see up and down the canyon. I think the photographs will attest to how beautiful the vistas are. You will notice in the patio the sgrafitto panel on the wall. As we did not want to use any material that did not seem a part of the wall, Napolitano suggested a drawing in the wet plaster. So we took San Ysidro, the name of our street, as our subject. He turned out to be the patron saint of Seville in the IXth century and is noted for writing the first encyclopedia. The drawing depicts him in the act of writing it. (Pauline says it looks like me signing the check for the last payment).

The first time we entertained in our patio a terrific fog came up. Pauline's father was to be one of our guests, and as he has always thought me crazy, we were in a panic. I was horror stricken, that after all my theorizing, I was to be undone by the weather. All I could do was try and find an outdoor brazier, and at last I located a two foot crucible and placing it in the center of the patio, built a charcoal fire in it. By the time the guests arrived, it was full of red coals and our patio was so warm that no one noticed the fog. Since then we have had dinner and danced outside when our guests were in evening clothes and I have noticed that ladies, expecting to be cold, were uncomfortably warm in their wraps and one by one removed them.

Ralph Cornell hardly dignifies our planting with the term garden, for after the badminton court was built, it left only a strip along the wall large enough for cutting flowers. The court and this planting space are surrounded by a low hedge which will eventually give definite form to the garden, even in winter. The rest of the property is planted with trees and shrubs that require little care. Above the house there is yellow acacia, yellow jasmine and yellow mesembryanthemum where the bank is steep. Yellow evergreen roses, which have a single yellow blossom like the wild rose, are being trained over the roof of the loggia. They bloom the year around and have a delightful fragrance. Inside the patio is the star jasmine which is also fragrant and is to be trained up the lattice.

As I write, I am sitting in the patio sun-bathing. The loggia doors are rolled together, but over the wall I can see the hill tops and the trees waving vigorously in the wind. The New York Philharmonic is coming over the radio, and I have a feeling for the moment of being satisfied with the world. It is well that we like our house, for the opinions of others are not so flattering. Eugene Weston has likened it to a French pension. A real estate agent described it as looking like a power plant, and one night there were two motorists who parked in front of the house and we overheard this conversation: "What building is that?" said a female voice. "I've heard it's an architect's house," was the answer. There was a brief pause and then the female voice replied: "My God, how awful". Fred Emmons says that if we pasted "adviso" over the door it might be mistaken for the prefecture of police in a small Italian town. All of which convinces me we have exactly the kind of house we wanted, and we are as proud of it as Lynn Atkinson is of his Louis XV chateau.

Yours long-windedly,

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CHINESE ART AND ITS USE TODAY

(Continued from Page 7)

ing quite as fine for lamps in an English room as these Chinese porcelains.

Queen Anne, from 1700 to 1715, as England's monarch made a great collection of Chinese porcelain, and was instrumental in establishing certain furniture forms, such as the open Queen Anne Cabinets to hold them. Hanging wall cabinets were made at the same time for the same purpose, and every room had to have a fine lacquer cabinet to add that exotic touch the people demanded. At first the cabinets were made in England and shipped to the Orient to be lacquered, then, after the secret was learned they were done in England. Even the ladies tried their hand at the process.

Chinese embroideries and paintings began to be used also, and it was only normal that textile designs should reflect the Chinese influence. The Occidental interpretation of Chinese art was a little strange, but fine silk damask in Chinese designs was used profusely by Chippendale, until he designed furniture that was more Chinese than the teakwood that came from China.

In France the Martin Brothers, who were cabinet makers during the reign of Louis XV perfected the Chinese lacquer finish that is known today in decorative circles as Vernis Martin, while Jean Pillement, who lived from 1719 to 1808, spent most of his artistic life painting Chinese motifs on French paneled walls.

It is perfectly natural then that the homes of today should retain their Oriental phases and thereby enrich their room ensembles. And it is also perfectly normal that the so-called modern house or contemporary house, (I wish someone would invent a name we could use for modern without blushing) should find uses for Chinese art. Recently I saw an air view of the Forbidden City in Peiping. In configuration and horizontal composition it could have been designed by Frank Lloyd Wright for some of his Wisconsin hills. Their use of simple horizontal masses in furniture design fits into the modern scheme perfectly. I have a theory of my own that modern owes more to Oriental art than anything else.

In a recent adobe house designed by Gardner Dailey the side of the living room was paneled in fir that is Chinese in its effect to take care of some fine porcelains collected by the owners, and also to repeat the motif in the Chinese teakwood furniture. The rest of the walls were painted, rough textured adobe, and the furniture was English in character.

In a simple modern room I can think of no finer wall decoration than a dignified Chinese painting, and Ben Davis at S. & G. Gumps in San Francisco uses Chinese forms in his fine modern furniture in rooms that show a definite classical tendency. I mean that he mixes his formula by using Grecian, modern and Oriental without any straining of our incredible credulity.

There is a fine serenity to Chinese art that fits the modern mood perfectly, and I do not mean the muddled Cantonese coolie pottery. This serenity outlives wars and revolutions, and stylistic upheavals, and becomes the true basis for modern art.

THE STRIDE OF CIVILIZATION

(Continued from Page 7)

zation". Like the libraries of Alexandria, the great collections of manuscripts in Peiping and Canton shall be burned that this thing called civilization may take another stride. Bronzes of the prechristian era, the precepts of Lao-Tsze, the philosophy of Confucius and the manuscripts of Mencius must be swept from the face of the earth lest civilization trip in her stride. The potteries of Han and T'ang, the pale porcelains of the Sungs, the delicate enamels of the Mings, the incomparable textiles of a dozen dynasties must be blasted, shattered, cremated because "civilization" is on the rampage.

"The tree is known by its fruit", and no honest person who is familiar with the arts and philosophy of China during the past 4000 years could refuse to place her in the vanguard of civilized nations. When all the charges against her are sifted through the screen of unbiased judgment we find that about all we can use to justify her destruction is the deep rooted love of the land that is in the hearts of her people and a noble veneration of their ancestors. But this is not in stride with the conception of civilization of nations where prostitution is a source of governmental revenue, where marriage certificates are sold for a dime and where divorces cost less.

For more than a year I have walked past a Chinese playground in San Francisco two or three times a week. During all that time I have never seen a child fighting or pulling the hair of another, nor have I heard a scream of anything but laughter. In Chinatown laughing children run along the streets, dart in and out of doorways, with never a harsh word from the grown-ups. But, of course, this is not civilization to those whose hearts leap with joy at the screech of shells and the screams of mangled children.

We went to war to fight for the self-determination of small peoples. How small must a nation be before other nations shall permit it to control its own destiny? If Jugoslavia shall have her independence, may not the oldest and largest nation on earth be granted the same privilege?

China, "Mother of Gardens", land of happiness, birthplace of the golden rule, inventor of the seismograph, the compass, the compartment ship, paper making and paper money is facing destruction in "the stride of civilization".

Whose civilization? What civilization?

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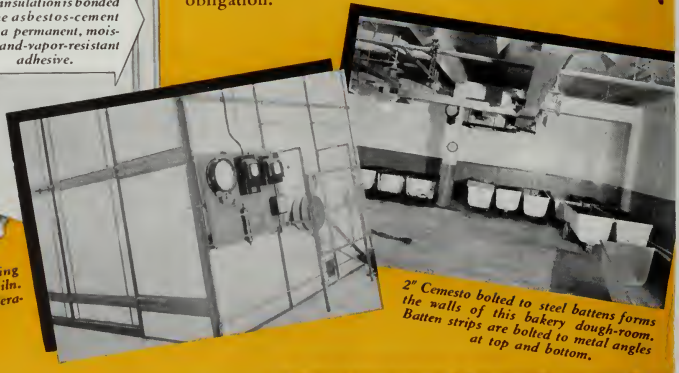
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EDITORIAL

FEDERAL HOUSING ADMINISTRATION

By F. W. MARLOW
District Director
Southern California
Federal Housing Administration

HOW to finance the purchase of and obtain a fair value when buying a home is a vital problem to prospective home owners. Perhaps the most important purchase of their careers, they approach the matter hesitantly. From financing to purchase, plans to performance, specifications to a finished job, the construction of a home is a mystery to most buyers. Their unfamiliarity with home financing methods, materials, construction, costs and values confuse them. Having to rely upon the opinion of others more familiar with such matters, they wonder if they can place confidence in their advisers' judgment.

Any home builder or buyer can be relieved of his doubts by taking his home financing and building problems to a lending institution approved by the Federal Housing Administration. After investigation, the lending institution will send the application to the FHA's local underwriting office for approval.

When an application for an insured loan to cover the construction of a new home is presented to the FHA it must be accompanied by detailed plans and specifications. These are carefully checked for conformity with FHA requirements, and when approved work is started on the construction of the house. During the course of construction the FHA periodically inspects the job to make certain that the materials and workmanship going into the house conform to these specifications and FHA standards.

In addition to this, the Federal Housing Administration checks the restrictions on the adjoining properties; analyzes all adverse influences which may affect that property's value in the years to come; and estimates the probable life of the location for residential purposes. It also checks the location in relation to schools, shopping centers, transportation and other angles which may affect its value. Then, if the Housing Administration gives its final approval one can rest assured that one is getting sound investment in relation to the money spent. Of course, the FHA cannot guarantee against loss from unpredictable sources, but it can make it difficult for anyone to take advantage of inexperience. Both the FHA appraisals and inspections are made by qualified men whose only motive is to see that FHA standards and requirements are lived up to. But in so doing it protects the investment of the borrower as well.

Even in dwellings already built and which one wishes to purchase certain standards are required and similar examination and valuation of the property is made.

The average American family pays a monthly rental which would be sufficient to take care of the monthly payment on a comparable home under the liberalized terms of the National Housing Act. In some instances this monthly payment would be even less than normal rent on similar property.

Under the new and liberalized provisions of the recent amendments to the National Housing Act a new home appraised at $5,000 would be eligible for a 90% mortgage for financing or $4,500 on a 20- or 25-year repayment basis. On a 20-year basis, this $5,000 appraised home, after the original required down payment of 10 per cent or $500, would require $30.24 in monthly mortgage carrying charges. Under certain circumstances a 25-year repayment basis might be permitted for the same home and under the same conditions could be completely paid for over the period with monthly mortgage carrying charges of $26.91.

One fact must not be overlooked in these computations. This is that the monthly mortgage carrying charge includes the reduction of the mortgage principal, interest charges and mortgage insurance. To this must be added, however, one-twelfth of the local tax assessment, annual hazard insurance and other local charges such as water, etc.

Homes valued at not over $10,750 come within this 90% provision up to the $6,000, the difference being subject to the original provision of 80% of value mortgages. Between the $6,000 and $10,000 valuation there is a graduated scale of minimum equity or down payment which is based upon 10% of the first $6,000 and 20% on each additional thousand dollars. The maximum loan, therefore, on either a $10,000 valuation or $10,750 valuation is $8,600.

Speculative building, multiple-family groups, homes that are neither single-family residential nor to be owner occupied, and all those where the valuation exceeds $10,750, come within the 80% of value provision.

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

THE WILD FLOWER FIELDS of California vary in acreage and in dates of opening with the seasons but April and May may be counted on to produce an abundance of bloom in the generally accepted locations. In Kern County acres and acres of various varieties of flowers of every hue provide color and fragrance, both in the ever-increasing fields and in isolated spots. The fields and low foothills lining the road to Santa Maria through the Cuyama Valley glow with color, poppies, yellow sun-cups, brodiaea, owls' clover, the blue, purple and cream lupine. On the Foxen Canyon Road, south of Santa Maria, and on to Santa Barbara the highway is outlined with the baby blue eyes, cream cups, yellow violets, forget-me-nots and fiddleneck, with always the poppies and lupine interspersed. The San Diego section will offer a wealth of bloom, both in the interior and coastal regions. The desert in the neighborhood of Randsburg, Mojave and Red Rock Canyon should prove prolific, and the Palm Springs area is always promising of interest and beauty. The Ojai Valley must be visited to see the wild lilac at its finest, and of deepest blue.

WISTERIA FETE at Scenic Point, Sierra Madre, continues through the month, weather permitting, with a service of luncheon and tea in the glass-enclosed section. The grounds, including the famous wisteria vine, were landscaped under the direction of Charles Gibbs Adams and show much interesting bloom.

GARDEN TOURS in Santa Barbara and Montecito continue on Fridays in April. These tours are under the auspices of the Plans and Planting Committee, and a landscape-gardener guide accompanies the parties, which leave Recreation Center, Santa Barbara, at 10 and 2 on tour days. The admission charge is 50 cents.

SANTA ANA RANCHO BOTANIC GARDENS, owned and founded by Mrs. Susanna Bixby Bryant, is a 200-acre garden where all varieties of California plant life are being propagated. The gardens will be open to the public each Friday in April, May and June, with admittance by card only. These cards may be obtained by writing the headquarters in Santa Ana Canyon. Owing to the cold weather the bloom is late and visits to the gardens will be more satisfactory after the middle of the month.

FLOWER SHOWS, the dated variety, are popular throughout the State.

April 7-10, California Spring Garden Show, Exposition Building, Oakland. This is one of the nationally famous horticultural events of the year.

April 1-2-3, Pasadena Flower Show Association presents the Spring Flower Show at the Civic Auditorium. The National Amaryllis Show is also announced in conjunction by western representatives of the National Amaryllis Society.

April 1-2-3, Santa Barbara Spring Flower Show at the Recreation Center, sponsored by the Plans and Planting Committee.

April 23-24, Flower Show at Coronado.

April 30-May 1, Spring Flower Show, Balboa Park, San Diego.

May 6-7, Flower Show at Huntington Beach.

April 22, Rose Show, Shakespeare Club House, Pasadena, 10 a.m. to 10 p.m., sponsored by the Pacific Rose Society with the Pasadena Horticultural Society.

To April 17, Bulb Show at the California Nursery Company at Niles. More than 100,000 bulbs in bloom, including 400 separate spring flowering varieties on display in over 100 acres.

April 9-10, Palo Alto Garden Club's Annual Spring Show, theme, "Romance," at the Community Center.

April 28, Hillsborough Garden Club's house and garden tour, includes the William H. Crocker estate.

SPRING GARDENS WEEK is held in Victoria, B. C., May 4 to 11, when fifty beautiful gardens are open to the public, with lectures, a flower show, and flower arrangements at the Empress Hotel in connection.



When not in use, the barbecue may be banked with potted plants.

THE OUTDOOR LIVING ROOM

By MARGARET CLARK

THE outdoor living room has been so completely adopted by Californians that now they are tempted to lay claim to its parentage. This is not really the case, however, for we borrowed this pleasant feature of life from the Spaniards who brought the custom over from their sunny native land. But the idea was not original even with them. If one delves into history and travels to Rome, one finds the word "atrium;" but if one were actually living in that era, an invitation to step into the atrium came only to close friends of the family. This Roman atrium was a courtyard enclosed by the main building and entered only from within the residence. The courtyard was usually the most beautiful "room" of the house. Blooming flowers, singing birds, and priceless statuary helped to give it an air of graciousness and quiet repose. Here was centered Roman family life, away from the strife of the business world and enjoyed only by an honored few. And such, in essence, should be the outdoor living room of today.

The Spaniards borrowed the Roman idea of life within the family courtyard, and in the process of transplanting—the patio, a more informal version of the atrium came into being. There developed a more extensive use of the semi-tropical shrubbery native to the country, and less use of architectural and statuary ornamentation. The lack of statuary is no doubt due to the influence of the Moslem religion which forbade the use of figures of any sort. In time, the patio of Spain differed through various parts of the country. In the very hottest climate less use was made of flowers, and the desired vividness of color was achieved by brilliantly colored tiles. However, no matter the district, the keynote of the patio garden was fundamentally the same. The features most desired were privacy, shade, fragrance and repose.

Due to the temperate climate of California, the residents were quick to see the advantage of the patio, and have adapted it to various needs. Since a patio is inherently Spanish, and our architecture is borrowed from all countries, the outdoor courtyard was "Americanized" and, in turn, evolved into the "outdoor living room." Fortunate, indeed, are we who can enjoy the amenities of life in harmony with nature.

Though there is still a nip in the air, and at present we are more interested in easy evenings by the fireside, summer will come again, and now is the time to prepare a garden spot for picnic meals and lazy days of enjoying one's garden within the garden. Let me emphasize right here that now is the time for reconstruction work in the garden, so if you have not already arranged for a garden room, there is no time like the present.

There are two types of outdoor living rooms—formal and informal—and there are many variations possible under those headings. Keeping in mind the first requisite of privacy, both types are completely enclosed in

(Continued on Page 8)

THE PAGEANT-PLAY, "Ramona" is given at the Ramona Bowl, midway between the towns of Hemit and San Jacinto and is sponsored by the Community Association of the two towns. This out-door play of early California opens April 23-24 and continues on successive weekends, April 30-May 1, and May 7-8. A dramatization of the Helen Hunt Jackson novel was first made by Virginia Calhoun, who later gave the rights to a pageant production to Garnet Holme, whose arrangement is still used. Spanish and Mexican songs and dances are introduced and the Indian sunrise and sunset calls are featured.

AN EXHIBITION of contemporary ceramics by Myrton Purkiss, April 4 through April 9, is held at House and Garden, 921 Fair Oaks Avenue, South Pasadena. Mildred Bryant Brooks shows a group of etchings, April 11 to 19, and because of her interest in trees and her many awards for their reproduction, the occasion has been selected for a display of miniature tree arrangements.

SOUTHERN CALIFORNIA HOME SHOW, April 21 to May 1, presented under the auspices of the Building Contractors' Association with the cooperation of the Los Angeles Chamber of Commerce, includes the participation of other municipalities, including Pasadena, Whittier, Glendale, Long Beach, Santa Barbara, Culver City, and San Diego.

BEAUTIFUL GARDENS for every home is the present motivation of the members of the Ebell Club of Bell. They have started a community-wide campaign to make the property owners of Bell and Maywood garden conscious, and the garden section of the club announces a spring yard and garden contest. Entries are accepted to April 11, with the judging in July.

CALIFORNIA GARDEN CLUBS, INC., hold the spring meeting at Hotel Huntington, Pasadena, April 8-9-10. The program includes garden visits, a talk by Dr. Adele Lewis Grant on California birds, and one by Ernest Williams, "Rural England — Its Gardens and Historical Landmarks" illustrated with beautiful colored slides. Also a talk by Charles Gibbs Adams on "The Native Plants of California." After the official dinner Dr. Paul F. Cadman speaks on the "Immortal Incense of Mortal Things." The Huntington Gardens, Library and Art Gallery are visited Sunday afternoon.

CALIFORNIA FEDERATION OF WOMEN'S CLUBS hold the thirty-seventh annual convention, May 4 to 6, at the Biltmore Hotel, Los Angeles. The theme "Let There be Light" stresses an understanding of problems in industry, crime, health and international relations. Mrs. Duncan S. Robinson of Rio Vista is the State president.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter division, closes the season of illustrated lectures with one of particular interest by Arthur A. Allen, Ph.D. of Cornell University, entitled "Hunting with a Microphone" and is illustrated with photographs and records in sound of hundreds of rare and vanishing birds. Dr. Allen is heard, April 19, at the Civic Auditorium, Pasadena.

GREENWOOD REVIEWS close for this season in California in April but announcement is made that Miss Greenwood returns next fall for another series of her delightful discussion of events. During the winter Aline Barrett Greenwood has reviewed many new books, outlined recent plays, and presented current events in an enlightening manner. The date of the final talk at the Shakespeare Club House, Pasadena, is April 10. The San Francisco series is presented in the Italian Room, Hotel St. Francis, the second Monday of each month. Miss Greenwood is also heard at Santa Barbara, Los Angeles, Long Beach, San Diego and La Jolla. At the latter points, April 18 and 16, respectively.

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The Peasant mood, so well expressed in the new collection of decorative fabrics for spring, provides the theme for an individual room or the entire home. The designs, representative of the native art of various countries, suggest new color schemes. In the grouping shown, a peasant print in Swedish motifs finds a happy use in the window hangings and window seat valance. It is a pattern that is available in varied colors. The walls are covered with wallpaper simulating pine, the furniture is French provincial and old copper and pewter add a soft mellowness. From J. W. Robinson Company in Los Angeles.

EVENTS in the Paul Elder Gallery, 239 Post Street, San Francisco, include reviews of new books by the authors: April 2, Captain Warwick M. Tompkins, author of "Fifty South to Fifty South" the story of a voyage around Cape Horn in the schooner Wander Bird. April 9, Stewart H. Holbrook, author of "Holy Old Mackinaw," a natural history of the American lumberjack. April 16, Mrs. Gertrude Bosworth Crum, author of "Strumpet Wind." April 30, Miss Helen Burwell Chapin, translator of "The Round of the Year," poems from the Chinese. Miss Peggy Bethers reads the late plays each Thursday afternoon.

AT CASITA DEL ARROYO, Pasadena, Miss Mary Wadsworth gives readings on modern home building and interior decoration, designed for all interested in the subject of building. Current dates are April 5 and April 12, at 10:30 a.m.

STICKNEY SCHOOL OF ART, Pasadena, announces a no-charge art forum, to meet every Wednesday at 7:30 p.m. at the school, 699 East Walnut Street. The forum follows no arbitrary program but presents phases of art history and art appreciation, to which the public is invited.

AUXILIARY BOARD of the Children's Hospital, San Francisco, again raise funds for the Hospital through a handicap race at Bay Meadows, April 16, Luncheon will be served in the Turf Club instead of the traditional Mardi Gras ball.

ANNUAL EXHIBIT DAY, with open house, is announced by California Institute of Technology, Pasadena, for April 8-9. The exhibition on Friday is planned for students, faculty, associates and their guests, and organized groups. On Saturday the general public is welcomed.

SOUTHERN CALIFORNIA Professional Golfers Association announces the California open links tournament is held at the Stockdale Country Club in Bakersfield, April 7-10.

IN THE YACHTING WORLD the calendar shows many events: April 2-3-9-10, Seventh Annual Gold Cup series; April 16-17, Los Angeles Yacht Club opening races; April 23-24, thirty-third annual L. A. Y. C. stag cruise to Catalina; April 30, California Yacht Club opens.

RIVERSIDE KENNEL CLUB announces the Spring All-Breed Show, April 24. Mrs. Arthur Sharland, secretary, 5130 Hallwood Avenue, Riverside.

THE CALIFORNIA SOCIETY of Architectural Draftsmen has been newly organized and plans to hold its first dinner meeting at the Hotel Hayward in Los Angeles on April 12. Aubrey Horn is the president and headquarters are located at 627 S. Carondelet St., Los Angeles.

PRODUCERS' COUNCIL of Southern California invites architects to attend the informational meeting and entertainment to be held the last week in April in conjunction with Crane Company at the opening of Crane Company's newly remodeled showrooms at 950 N. Highland Ave., Los Angeles. Motion pictures titled "Flow" will show the manufacturing of Crane products.

CHAFFEY INTERSCHOLASTIC MEET is held at Ontario, April 9, on the campus of Chaffey Union High School and Junior College.

SPRING GARDENS WEEK, Victoria, B. C., May 4-11, is again sponsored by the management of the Empress Hotel under the auspices of the Vancouver Island Horticultural Association.

THRIFT SHOP COMMITTEE of the Assistance League, Hollywood, hold a monthly bridge-tea to replenish the shelves of the Thrift Shop and admission is secured through a bundle of clothing to be sold later in the shop.

THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, offers a series of four plays under the heading of Spring Play Schedule. Two plays are given each month, running approximately two weeks, opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmor Brown is the supervising director.

April 5-16, "High Tor" by Maxwell Anderson.

April 19-30, "The Case of the Frightened Lady" by Edgar Wallace.

May 3-14, "Merrily We Roll Along" by George Kaufman and Moss Hart.

May 17-28, "George and Margaret" by Gerald Savory.

The Laboratory Theater is a vital part of the Playhouse, yet functions individually. It is planned as a try-out spot for new and original plays, productions run a week and alternate with presentations by Senior Players.

MEXICAN PLAYERS, Padua Hills Theater, near Claremont, are again in full swing of production. April 5, "Ysidro" opens and is presented on Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday. "Ysidro" gives a picture of Mexican life with its primitive dances, masks, and lovely rhythms. San Ysidro is the patron saint of all Mexican farmers.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Los Angeles, opens "Shadow That Passes" by Michael Bond, April 12, under the direction of Francis Hickson.

CALL BOARD THEATER, 8451 Melrose Place, Los Angeles, is staging "Snow in Paris" by Paul Fielding. Paul Norris is the director.

STUDIO VILLAGE GUILD, Hollywood, has booked "The Duggan Family" by Katharine Kavanaugh for nine weeks. The problems of the middle class family prove attractive.

GOLD HILL PLAYERS of Monrovia celebrate their sixth anniversary April 8, by presenting a group of one-act plays, written by Miss Ruth Elliott, former president of the players. Mrs. W. J. Cornes is the Forum speaker for the evening, and following the plays a reception is held at the theater for Miss Elliott. The theater is located at Shamrock and Colorado, Monrovia.

GEARY THEATER, San Francisco, announces "You Can't Take It With You" by George Kaufman and Moss Hart, may be seen there all of April.

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THEATER AMERICANA of Altadena intends to present American plays, and particularly plays dealing with the southwest. Mrs. Gladys Shields is president, and Miss Helen Flaxington is vice president. The current play is "More About Women" by Lena Nelson, April 19-20-21.

ARTHUR BECKHARD is presenting "Golden Boy" with Francis Lederer in the lead, opening April 4, at the Curran Theater, San Francisco.

MUSIC

SYMPHONY ORCHESTRA of San Francisco, sponsored by the Musical Association, and directed by Pierre Monteux, continues the presentation of symphony concerts during April. Twelve pairs of Friday afternoon and Saturday evening (repeat) concerts are included in the eighteen weeks' season, given at the Memorial Opera House. The current dates are April 1-2; April 8-9, Artur Schnabel, pianist, is the soloist; April 22-23, the Municipal Chorus in Caesar Franck's Beatitudes.

WITH RUDOLPH GANZ conducting, the San Francisco Symphony Orchestra is heard in the two remaining "Young People's" concerts, April 2-9, at the Memorial Opera House.

PHILHARMONIC ORCHESTRA of Los Angeles, Otto Klemperer, conductor, continues the symphonic winter season at the Philharmonic Auditorium. The concert pairs are given on Thursday evenings and Friday afternoons and the dates are April 14-15, with Artur Schnabel, pianist, as soloist; April 28-29, Rose Bampton, mezzo-soprano, soloist. In the Brahms Cycle, April 9, the soloists are Bronislaw Gimpel and Alexander Borisoff; April 23 is the date of the fifth concert, and the cycle closes May 7. The orchestra is heard at the annual Easter sunrise service at Forest Lawn Memorial Park on April 17.

L. E. BEHYMER announces two interesting musical events to close his Artist Series at the Philharmonic Auditorium, Los Angeles. Helen Jepson, soprano, is heard, Tuesday evening, April 19; and the famous Norwegian singer, Kirsten Flagstad, appears Tuesday evening, May 3.

CHAMBER MUSIC SOCIETY of Los Angeles presents the Budapest String Quartet at Royce Hall, U.C.L.A., Westwood, Friday evening, April 8. Members of the ensemble are, Josef Roisman, first violin; Alexander Schneider, second violin; Boris Kroyt, viola; Mischa Schneider, 'cello.

CLAREMONT COLLEGES closes the season in the Artist Course at Bridges Auditorium with the presentation of Helen Jepson, soprano, April 14.

MUSIC SOCIETY of Carmel closes the annual winter artist series, April 16, with the Budapest String Quartet, an outstanding chamber music group.

CIVIC ORCHESTRA, Dr. Richard Lert, conductor, gives the current concert, April 30, at the Civic Auditorium, Pasadena.

HELEN GAHAGAN gives a recital, April 6, at the music room of the Biltmore Hotel, Los Angeles, for the benefit of Anne Lehr's Hollywood Guild.

HOLLYWOOD APOLLO CLUB announces its inaugural concert for April 6, at the Wilshire Ebell Theater, Los Angeles. The conductor is Malcolm McMillan, former conductor of the St. Paul Orpheus Club, and the soloist is Olive Emerson Arnold, lyric soprano.

EDWIN LESTER is again in charge of plans for the presentation of springtime light opera at the Philharmonic Auditorium, Los Angeles.

RIVERSIDE OPERA ASSOCIATION, under the direction of Marcella Craft, distinguished American soprano, continues the opera series at the Riverside Junior College Auditorium, with the presentation of the "Barber of Seville," April 14-16-18.

CALIFORNIA SOCIETY OF COMPOSERS are formulating plans for this year's festival of music by American resident composers who are members of the society. The plans include an orchestra program, one choral program, and one chamber music program.

MUSICAL EVENTS at San Diego include, April 5, Los Angeles Philharmonic Orchestra, Savoy Theater.
April 12 and 22, San Diego Symphony Orchestra at the Savoy Theater.

COLEMAN CHAMBER CONCERTS contribute largely to each musical season at Pasadena. They are given at the Community Playhouse, 30 South El Molino Avenue, on Sunday evenings. The concert, April 10, is a return engagement of the Budapest String Quartet of Hungary.

GRACE BUSH, composer gives a program, April 5, at the Philanthropy and Civics Club, 1419 Wilson Place, Los Angeles. Her compositions will be sung by John Knox, tenor; Allan Hubbard, baritone; Blanche Phillips, contralto, and Grace Coffman Brewer, soprano.

WHITTIER COLLEGE students, members of the a capella choir, close a tour of the northern part of the State under the direction of Frank Purcell, instructor of voice, April 3.

UNIVERSITY OF CALIFORNIA sponsors a series of concerts at the Gymnasium for Men, Berkeley, by the San Francisco Symphony Orchestra, Pierre Monteux, conducting. On April 3, Brian Aherne, Shakespearian actor, presents an addition to the program.

LILLIAN STEUBER, pianist, is heard in recital, April 12, at 1400 Hillcrest Avenue, Pasadena. This is the final concert of the series.

WOMAN'S SYMPHONY ORCHESTRA of Los Angeles, James Guthrie, conductor, is composed of eighty-five women musicians and has the distinction of being the first of its kind in the world. The object is to give women an opportunity to study and play symphonic music. The concerts are presented at the Philharmonic Auditorium.

SANTA MONICA AUXILIARY of the Women's Committee of the Philharmonic Orchestra sponsor a series of morning musicales in the homes of members. The program of April 13 is given at the home of Mrs. George C. Baker, Jr., Pacific Palisades, while the final concert is presented at the home of Mrs. Harry Johnson in Brentwood, May 11.

FEDERAL SYMPHONY HALL is the new musical center of Santa Barbara, the home of the Symphony Orchestra and the Federal Music Project. The hall was formally dedicated last month with Henry Eichheim, well known composer, as the speaker.

STRING QUARTET of San Francisco gives the final concert of the fourth season, April 27, at the Veterans' Auditorium.

LORING CLUB is heard in concert, April 3, at the Veterans' Auditorium, San Francisco. Everett Foster, Baritone is the soloist. Paul Paddon Ralston is the director.

GLENDALE SYMPHONY ORCHESTRA is composed of seventy pieces and is directed by Dr. William Ulrich. Concerts are given in the Hoover High School.

CAROLYN E. WARE brings to a close her quest ensemble series with the program of Budapest Quartet, April 19, at the Community Playhouse, San Francisco.

ELMER WILSON presents the remaining events on his concert course for this season at the Civic Auditorium, Pasadena; April 11, Helen Jepson, soprano; May 5, Kirsten Flagstad, outstanding singer of the present day.

DANCE PROGRAMS on Sunday afternoons at the San Francisco Museum, Civic Center, are presented, April 3, by the Peters-Wight dance group; April 10, by the Beatrice Lewis dance group, and April 24, by members of the Pataky group.

ORGAN RECITALS are presented at 3:00 o'clock each Saturday and Sunday afternoons by Uda Waldrop at the California Palace of the Legion of Honor, San Francisco.

DANCE FESTIVAL at Mills College includes "Modern Music and Modern Dances," April 13, Lou Harrison; April 20, Dance demonstration by Lester Horton and his group; April 27, Bernice Van Gelder and group present a talk and demonstration on Modern dance choreography; April 29, at the Greek Theater, the Mills College Student dance programs, Lina Flade, Virginia Stone, and dance Club.

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GETHIN D. WILLIAMS, MANAGER

ART CALENDAR



Now permanently owned by the Fine Arts Gallery in San Diego, is a quiet, life-size painting of a well-known American artist, Ruth Miller Fracker, by Ejnar Hansen. This portrait was purchased by popular subscription and Society funds. The subject, a slender young woman of sensitive nature, is shown sitting in a mission chair and looking meditatively into infinity. Contrasting with her mood and giving it a sympathetic human value are the opposing lines and planes of the incidentals of the canvas. However, her reflections, temporarily at least, surmount these suggested obstacles, and her retrospection pervades the work.

BERKELEY

"AN ARTIST'S PLACE," 2193 Bancroft Way, recently opened under the direction of John Rogoway, showing the work of Marian Simpson, Margaret Peterson, Patricia Williams, Nils Gren, Joseph Sheridan and Hamilton Wolf.

CARMEL

CARMEL ART ASSOCIATION: Oils, watercolors, prints and sculpture by members.

CORONADO

GALLERIES, Hotel del Coronado: A group of selected paintings by Eastern and Western artists.

CLAREMONT

SCRIPPS COLLEGE: Exhibition for Art Department, under the direction of Millard Sheets.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Watercolors and oil paintings by Western artists.

GARDENA

GARDENA HIGH: Senior classes hold the eleventh annual exhibition of paintings by artists of southern California, April 19 to May 4. Two purchase prizes, the first being $300, will add paintings to the school's collection of forty-four canvases.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Exhibition by members.

FILLMORE

ARTISTS BARN: April 3 to 30, one man show by S. MacDonald-Wright.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Avenue: To April 12, portraits of various film leaders by Lenore Gardner, protege of John Singer Sargent. Water colors by Marina Ullanoff, April 4 to 18.

FIRMEN PRINT ROOMS, 1748 N. Sycamore: Etchings and prints.

CHELSEA GALLERY, 8643 Sunset Blvd.: To April 4, the first exhibition in the United States of Australia's famous painter, H. Septimus Power, showing portraits as well as studies in oil and watercolor.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: The work of local artists is shown in a rotating exhibition, changed monthly.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Through April 14, Buckley Mac-Gurrin shows paintings, drawings, prints and illustrations. Through April 16, sculpture by David Edstrom. April 15 through April 30, paintings by Fred Sexton.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Spring exhibition by members of the Association.

SILVER BELL, 492 Coast Blvd.: The work of invited local artists.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Oil paintings by La Vernon Giroux, Los Angeles artist, in the City Hall Tower the exhibition by the Painters and Sculptors Club continues through April. Twenty-six paintings are included. Both exhibitions are open daily except Saturdays and Sundays and are free to the public.

ART CENTER SCHOOL, 2544 W. 7th St.: To April 9, a collection of drawings and photographs by Man Ray. Included are the drawings which illustrate "Les Mains Libres" by Paul Eluard.

BILTMORE SALON, Biltmore Hotel: Paintings by old and modern artists, from the Robert C. Vose Galleries of Boston throughout the month.

CHOUINARD SCHOOL, 841 S. Grand View: Pencil drawings and engravings by Margaret Kidder.

EBELL SALON OF ART, 4400 Wilshire Blvd.: "Women Painters of the West."

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: April-May, Fifth annual exhibition, Western Desert and Indian Painters.

FEDERAL ART PROJECT GALLERY, 608 So. Berendo St.: Continuous exhibition, open daily, except Sunday. Exhibits changed every two weeks, consist of lithographs, watercolors, oils and statuary.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Paintings by Bessie Laskey and Paul Comers. Miniatures by Ruby Walker Usher.

LOS ANGELES MUSEUM, Exposition Park: To April 10, Stowits, "American Champions," Athletes in Olympics. April 15 to June 12, annual Painters and Sculptors exhibition.

ARROYO SECO LIBRARY, 6145 North Figueroa Street: To April 15, an exhibition of twenty paintings and color etchings by Nell Brooker Mayhew. The etchings are from the series known as "Across America."

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Oils and gouaches of middle west subjects by Cameron Booth.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Easter vacation, April 11 to 16, Spring term reopens April 18, continues to June 5. The Institute has added two full-year scholarships to those already offered as prizes in the scholarship contest of the Southern California Festival of Allied Arts, in the art division.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of Indian arts and crafts. Open daily, except Monday, 1 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Through April exhibition from the Los Angeles Art League.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Paintings by William Wendt.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Exhibition of paintings by Angel Espoy.

U. C. L. A. CAMPUS GALLERY: To April 8, Hawaiian watercolors by John Olsen.

U. S. C. CAMPUS GALLERY: Exhibition arranged by members of the Art Department.

LONG BEACH

ART ASSOCIATION, Villa Rivera: Exhibition by members of the Association.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To April 8, original drawings for the theater by Jo Mielziner and Rex Whistler; April 10-24, watercolors and oils by Elinor Ulman and Jane Foster Kemper. Mills graduates: April 27-May 24, graphic art of the 19th and 20th centuries. In the Bender Room, to April 17, Early American printing, April 20, John Muir exhibit.

OAKLAND

BAY REGION ART ASSOCIATION, 14th & Clay Sts.: To April 16, fourth annual Graphic Art exhibition. Members' general show.

OAKLAND ART GALLERY, Municipal Auditorium: Annual Exhibition of Oil Paintings.

PALOS VERDES ART GALLERY, Public Library: Watercolors by Bessie Hazen.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Avenue: An unusual collection of Chinese prints, also carved jade, ceramics, tapestry and damask hangings.

HUNTINGTON HOTEL GALLERIES: Oils and watercolors by California artists.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Oils by European and American artists.

POMONA

POMONA CAMPUS GALLERY: Exhibition arranged by Art Department.

RIVERSIDE

RIVERSIDE ART ASSOCIATION. Rotunda of Mission Inn: Continuous exhibition by members of the Association. Through April, May, to June 15, the showings are the work of groups of four or five painters, changed the first and fifteenth of each month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: In the Prints Room. Photography by the Sierra Camera Club of Sacramento.

SAN DIEGO

FINE ARTS GALLERY: Art begueathed by Mrs. Henry A. Everett; from April 8, First Annual California Ceramic Arts exhibition; to April 8, pencil point drawings, architectural competition for a doctor's office, showing the use of tile, sponsored by the San Diego Chapter of the A.I.A.; a retrospective exhibition of contemporary artists of San Diego; exhibitions by the San Diego Art Guild, to April 15, landscape painters and April 16-30, watercolors and pastels; photographs illustrating Henri Matisse's method of painting; the exhibition of Persian arts and beautiful fabrics continued.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Work of faculty members.

AMBERG-HIRTH GALLERY, 165 Post St.: Contemporary craft work, metal, ceramics, wood, textiles.

THE ART CENTER, Mercedes Bldg., 251 Post St.: To April 12, gouaches by George Harris.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Western Artists Associated.

VERA JONES BRIGHT STUDIO, 165 Post St.: Gene Kloss' Taos watercolors; Ray Boynton's oils.

COUVOISIER GALLERIES, 133 Geary St.: Prints of boats.

CITY OF PARIS GALLERIES, Geary, Stockton and O'Farrell Sts.: April 4 to 16, pastels of dogs by Betty Running, studies of famous dogs including one or more seeing-eye dogs. April 18 to 30, portraits by Irving Sinclair.

DE YOUNG MUSEUM, Golden Gate Park: Permanent collection. Polish peasant paper cuts, American Indian painting, Southwestern Indian Arts.

PAUL ELDER GALLERY, 239 Post St.: To April 9, watercolors by Charles Surendorf.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening April 1, paintings by Louis Corinth. Opening April 12, Old Master drawings from the collection of Sir Robert and Lady Witt. Through April 24, 48th annual American Painting Exhibition. Through April, exhibition of European Porcelain, collection of Mrs. A. B. Spreckels.

SAN FRANCISCO MUSEUM OF ART, Civic Center: 58th Annual Exhibition of the San Francisco Art Association through May 2. April 22 through May 13, prehistoric rock pictures.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Paintings in oils and watercolors by invited artists. The work of local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Special exhibition in the library commemorates 150th anniversary of the birth of Lord Byron, English poet, a display of thirty-two rare editions of poems and proof sheets of the poet's work. Visitors may see a set of thirteen engravings of the "Cries of London" after paintings by Francis Wheatley.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition by artists of California.

FAULKNER MEMORIAL GALLERY, Public Library: April 1-30, Artists west of the Mississippi; April 1-15, Drawings by Los Angeles group; April 15-30, Daumier-Garvani lithographs.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Spring showing by members.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Oil paintings by Alson Clark.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Chinese paintings, Persian art, Mural exhibition, American drawings of the past and present, paintings by Louise Gilbert.

MISCELLANY

KATHERINE STETSON CHAMBERLIN has just returned from a trip East. She visited several important galleries in the principal cities and reports a hopeful tendency to the return to sane painting. She had the good fortune to see four annual exhibitions. The Chicago Art Institute's Annual contained work showing the prismatic influence of Renoir, the "American Scene" in a gloomy and ungarnished mood—for example, the arresting countenance of a dead horse being conveyed to a glue factory; the devastation of a Mississippi flood, etc. There were a few "American Scenes" in a more jovial mood, and some good portraits. The sculpture was better than the paintings. An unusual event was held at Rockefeller Center called "Dance International Exhibition" in which Mrs. Chamberlin was invited to enter her bronze "Dancer." The scope of this exhibition included motion pictures, paintings, drawings, sculpture, stage settings, photographs, costume dolls and actual performances by dancers.

JEAN MANNHEIM'S spring sketching trip to Indio was interrupted by the recent storm. While waiting for better weather he had the opportunity of studying the strange collection of persons temporarily assembled in the desert town. Upon his return to Pasadena he started a composition based upon his observations which he calls, "The Uninvited Guests of the Southern Pacific."

ALSON CLARK has a one-man show at the Museum of Fine Arts, Stanford University. The exhibition is being well received. It includes some charming Parisian street scenes and a group of small, delightful paintings of New Orleans. Chicago buildings in the snow make a vivid contrast with the generous warmth of the California landscape. The pictures combining landscape and architecture are some of the most successful examples of his work.

HENRI DE KRUIF preceded Mr. Clark at Stanford with watercolors, lithographs and etchings. His still-lifes were particularly fine and brilliant, and last but not least, several sales were made.



The children's art class at the Honolulu Academy of Arts.

CHILDREN'S ART IN HAWAII

By DOROTHY R. SCHENCK

A VISIT to the schools of Honolulu would be a fine approach to an understanding of the part which the Honolulu Academy of Arts plays in the educational life of the city.

The visitor will see very few children of Nordic complexion. Little dark heads prevail, and dark and shining and very intelligent are the eyes that meet the stranger. A large percentage of our population is Oriental. Their parents and grandparents came from China, Japan, Korea and the Philippines as laborers and they brought little with them. Their children speak English, have grown up in our schools and wear American clothes, but they know almost nothing of their own racial culture. The native children of Hawaii, pure or with an intermingling of European as well as Oriental stock, add rich and colorful pageantry to our island life.

In the school room they become familiar with the ancient peoples of Egypt, Greece, Rome. The Age of Chivalry becomes real through the stories of King Arthur and Robin Hood. The Europe of the Renaissance is studied for its effect upon the building of America. So the teachers bring their classes to the Academy for a lesson on the art of these great periods. The children gather in the Ancient Art room, in the Early American room or in the Italian gallery, and here, among actual objects created in the period they are studying, and with slides to make the story more complete, they become familiar with the great artistic heritage of the Occident.

In the same way they study the arts of the East in the Oriental galleries, the religious sculpture and painting of Buddhism, the decorative arts of the Oriental peasant home, as well as the splendid porcelains and lacquers of the palaces. All these take on new meaning and dignity in the Academy environment. Last year the number of children who came for these visits was 40,033.

In the department of creative arts, the children's workroom is a busy place after school and on Saturday mornings. Here you will find them, grouped according to age interests, all busily at work, sometimes modeling in clay or carving in wood, or perhaps experimenting with dyes, or carving out linoleum blocks for prints. They draw in charcoals and huge soft crayons, and some of their animal studies made on trips to the zoo are amazing in their realization of the essential qualities of kangaroos or monkeys. The older pupils work in watercolor and oil. The wealth of colorful subject matter, flowering trees, ships and the sea, still life and native costumes, makes this department particularly enjoyable. The work of very young children who are keenly sensitive to the spirit of things is most akin to the modern movement in art, so the goal is to keep that imaginative spirit untrammeled in its expression, at the same time giving the child the assurance that comes through training in the mastery of materials.

The dedication of the Academy of Arts upon its opening in 1927 expresses better than any other words the purpose and the spirit of this museum. It was written by a poet, but it grew out of the great heart of its founder, Mrs. C. M. Cooke.

That our children of many nationalities and races, born far from the centers of art, may receive an intimation of their own cultural legacy and wake to the ideals embodied in the arts of their neighbors;

That they may grasp that composite heritage accumulating for the new generations of Hawaii;

That Hawaiians, Americans, Chinese, Japanese, Koreans, Filipinos, North Europeans, South Europeans, and all other peoples living here, contacting through the channel of art those deep intuitions common to all, may perceive a foundation on which a new culture, enriched by all the old strains, may be built in these islands;

That it may contribute to such understanding and mutual respect;

The Honolulu Academy of Arts opens its doors to this community, so situated that it calls East the West and West the East, perhaps in happy continuance of that ancient Polynesian custom of exchanging the names of close friends.

WILLOWDEAN CHATTERTON HANDY.

FLOODED FRESNO ADOBES

By CLARENCE CULLIMORE, A.I.A.

IN VIEW of the fact that the eyes of the State are just now focused on the flood havoc in the fashionable Fig Gardens adjacent to Fresno, and because what happened there might happen elsewhere, it may be pertinent to note the behavior of the five adobe houses within the flooded area.

Although adobe structures untreated against the action of water can not be expected to withstand the ravages of a major flood any more than a wood frame house is expected to withstand a raging fire, it is surprising to find that one of the five adobe homes in Fig Gardens was unharmed by the flood, two were damaged superficially and are now undergoing repairs, while the other two were absolute failures constituting practically total losses.

The two that perished were in no way designed or protected against the effects of water. They were both small houses and one of them too cheaply built.

Of the two adobe houses that were considerably damaged, but not beyond repairs, one stood in four feet of water for three days and the other in one foot of water for a day and a half. Both of these houses are structurally safe and are now undergoing repairs. The latter is still being occupied by its owners.

The fifth adobe house, built about three years ago escaped any flood damage. This was due to the presence of mind of the owner who upon receiving the flood warning caused a sufficient embankment of earth to be raised around his house. Even if this had not been done it is my opinion that this house would still have survived the flood with no greater damage than to its neighbors of wood and brick, for it has an exterior covering of cement plaster one inch thick and reenforced with heavy reenforcing wire. This house was the only adobe house in the Fig Gardens that was protected on its exterior. Had the others had this protection or had they been built of stabilized (waterproof) adobe bricks, it is my opinion that they would not have suffered more than their neighbors of more commonly used materials.

CALIFORNIA POET'S CORNER

THE SPRING THIS YEAR

By ROSALIE MOORE

The Spring this year came with a colored rain
That easily raised up flowers. I have seen,
Looking out early, rims above their rims,
The yellow above the yellow—all things prismed.
It was a bright rain, starting not far up—
A glance just off the roof top. Up above
Might have been any season; at that level
The Spring was starting in glass zones of rain
Where the clenched bulbs were bursting under cover.
This lasted days: the stationary rain-lines
Pounding in thickets, and after that, the silence.

Then motion started in the charged black soil:
First the slight domination of a tendril,
A green thing in two pieces joined together
On a way to ground no wider than a hair;
And next, white sprouts that squeak as they come up;
A seedling pear top-heavy to the ground
On its thin splint. Soon Spring was general—
The shift from ground to grass grown freshly upward,
No wind to north it yet, or feet to track it,
Not shaken by the business, yet, of moles.

FROM A NORTHERN WINDOW

By ROSALIE MOORE

All through the winter silences I feel
The heaviness of old returning fears;
Across the frozen continent they steal
Like Norms of Urda prophesying tears;
Until, upon a morning cold and bright,
The wraiths are all affraighted from the world;
A new-created leaf has sprung to sight—
A green and lonely banneret unfurled.
And then I wonder at this soul of mine,
That Balder was forgot, and I beguiled;
For death and birth are equally divine,
And birth has met me in a leaf and smiled.
Oh, save for me remembrance of this fire
That comes in Spring to nourish life's desire!

Our Poet of the Month

ROSALIE MOORE is one of the younger California poets who is doing good work that has appeared in many of the poetry publications. She was one of the prize-winners in the recently issued "Crown Anthology," the poem being "Butterflies of Fujiyama." She also received in March of this year an honorable mention in a national play contest held in New York and sponsored by leading motion picture producers. A comedy of radio life was the play submitted, and the committee has asked to see other work of the young poet. Miss Moore lives in Berkeley.



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A pool that is very Spanish in feeling and quite at home within the patio.

THE OUTDOOR LIVING ROOM

(Continued from Page 3)

some manner. However, the formal area is more definitely outlined by a wall or a hedge. There are many types of walls—native stone, brick and plaster; but if a wall is to be used, choose a material that harmonizes with the house. The height of the wall may be left to the owner's choice, or may depend upon the immediate architecture. It is well to break the severity of a wall by the use of vines, espaliered fruits, or flowers and shrubs. If a wall is not desired, there are many hedges that may be used. Cypress, Eugenia and Ligustrum will all grow in a compact form that will insure the desired privacy. Ordinary fences of wire, when heavily covered with vines, are very successful and, in many cases, trellis fences are quite in keeping and very attractive.

Flagstone pavement, brick, or cement floors are usually used in outdoor living rooms, but if they are not going to receive too hard usage, a velvety lawn makes an attractive carpet for this outdoor room. If flags are used, there are many mosses, ground covers and even tiny plants such as English daisies and alyssum to be planted in between the stones. A selection may be made from many different motifs, but the Spanish type is very popular for the formal area. This style is stimulating and different for the planting is usually confined to pots. Bright spots of color are added by the grouping of these flowers, and gaily colored tiles and mosaics further enhance the scene.

Whether the style is formal or informal, a large shade tree is necessary. For this, a round headed, spreading type of tree such as the Oak, Sycamore and Elm, are fine for both utilitarian and picturesque detail. The shade they give by day, and the shadows they cast by night are almost equally enjoyed.

A bit of water is always a welcome addition—whether in the form of a wall fountain, center fountain, or merely a quiet pool. Aside from the charm of water in the garden, it is a practical touch for there is a definite cooling effect upon the temperature. There is nothing more enchanting than the gentle trickle of water over the pavement and to add further atmosphere one might house some pigeons or doves in a near-by tree. They will add their gentle murmurings to the merry splashing of the fountain.

In the southern part of the state barbecues are really on the "must have" list, and they can be made appropriate to either formal or informal schemes. The types of barbecue pits are as numerous as our architectural styles, and there is one to fill each and every need. If desired, an open fireplace can be used to great advantage. Did you ever consider how inexpensive it would be to have the living room fireplace cut through to the terrace? There are more elaborate barbecue grills with the fireplace extra, and even a special section for pancakes. These can be built as a definite and attractive unit of the outdoor living room. In themselves, they can be beautiful architecturally, and during the months when they are not in use, they may be banked with potted plants.

Now, we come to the informal garden room—so easy to have, and so enjoyable to use. There need be no definite boundaries, perhaps only a secluded corner of the garden will be used. Green grass, the shade of a big tree and a comfortable spot in which to repose are the only requisites. It is well to add a note of cheer by the use of blooming flowers. Again, let me suggest a pool—in this case, a quiet, informal pool with a few ferns or flowers growing around the edge.

The plant materials may be left to the individuals' taste, but I do suggest fragrant flowers for around these areas. The starry jasmine and the night blooming jasmine (the latter, Cestrum parqui) are truly delightful. The herried shrubs such as Cotoneaster are appropriate. They give color by their flowers in the spring, and color by their berries the remainder of the time. In addition to this, they attract the wild birds to the garden. These little creatures will become quite friendly with kindness and encouragement, and they add a note of life to the garden that can be achieved no other way. By all means, remember that white flowers will add that extra touch of moonlight glamour to the garden.

You will be adding many extra hours of enjoyment to your days and evenings if you will look around and find a spot into which you may tuck an outdoor garden.



Charles F. Prickett, business manager of the Pasadena Playhouse, and Fairfax P. Walkup, director of the School of the Theater, take their business out-of-doors and are discussing with Eugart Yerian and Paul Camp, two graduates of the School, the future of the Little Theater at Memphis.

SPOTLIGHTING LITTLE THEATERS

By CHARLES F. PRICKETT

IT has been our privilege during the last twenty years to try to assist Little Theater organizations with their problems. Time after time we are asked why there is such a high mortality among the Little Theaters. We hope that the following statements may be of assistance in curbing the rate of failures.

The principal causes of Little Theater failures are not lack of ability on the part of casts or the director's experience. They are (1) lack of push, drive, or the go-getting spirit, (2) a failure to realize that although it is a Little Theater and an art project, it must, like any well organized business establish a line of responsibility and authority in its organizational set-up, (3) letting the pink-tea-social aspect dominate the picture, (4) lack of financial plans, (5) lack of daring, (6) failure to develop *esprit de corps*.

Too frequently the tendency is for Little Theater groups to sit back complacently and expect success to come without extraordinary effort, particularly effort that is coordinated. Then all manner of excuses are made for failure except the right one. There are times when driving force is needed if anything worthwhile is to be accomplished and with the handicaps that a Little Theater group must overcome this force must be available and used with simple directness. The casual attitude must be absent.

Our second point is organization. It is difficult to understand why Little Theater groups persist in treating the internal organization problems in such a matter of fact manner. They should realize that after all theirs is a business. That the organization is the canvas and frame upon which the director can paint and display his art. How permanent would the artist's work be if the canvas sagged and the frame warped? So with the group's organization. A chain of authority and responsibility is as important in the Little Theater group as in a large corporation. The Governing Body should be policy making and governing. It should not nor should any of its members attempt to become executives. It should select capable executives and give them authority with the understanding that they will be held responsible for results. In referring to executives please understand that what is said applies to volunteer as well as paid employees. A clearly definite policy should, of course, be established and the executives be required to adhere to the policy, but the matter of carrying out the policy should be the problem of the executives. In turn under the executives the line of responsibility and authority should be clearly marked so that all will understand their organization relationship. This is particularly true of the volunteer workers and committee members who sometimes are prone through ignorance or wilfulness to disregard the line of responsibility and authority. The Director must not be handicapped by working committees going over his head to the Governing Board. What a sorry picture a production makes when the costume committee has its own way in spite of the director and the other committees likewise. Proper coordination can only be accomplished through a close adherence to this rule.

Our third point, the danger of the pink-tea-social aspect of Little Theater organization. The petty bickering that can develop when the social angle becomes prominent have often been smoldering embers that need only a little breeze to cause them to burst into flame. Little Theater groups should take their work seriously. Devote more time to rehearsals and less to playing small politics and we would see a commendable improvement in the quality of the work that is presented to the public. Strive to obtain within the budget the best directors and managers but don't embarrass and hinder them in their work with harmful across-the-tea-cup or the cocktail-glass gossip.

Our fourth point is that the lack of a financial plan retards progress and too frequently discourages the continuance of an organization. Plan to start with a working fund. A fund that if lost will not deter those interested

(Continued on Page 39)



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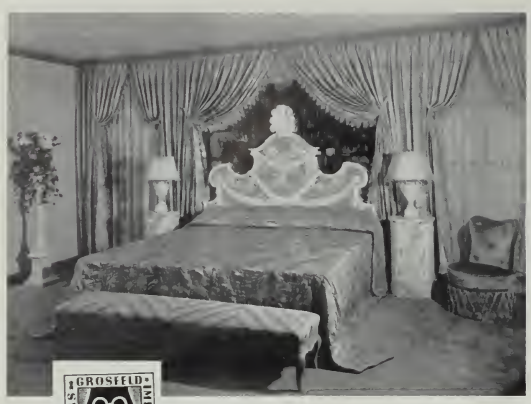
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Copper and pewter pieces from his collection are used by Frank McCoy to form a frieze around the dining room at Santa Maria Inn.

NATURE STAGES A SHOW

NO MATTER what rule prevails in Rome all roads in California lead to the wild flower fields during April, May and usually June. Probably to prove their freedom these untamed beauties take no dictation from the calendar, which announces the opening of Spring on March 21, but follow their own inclination as to appearance. Likely they incline to the behests of the sun and when that lord of the sky smiles warmly enough they accept his stage direction and the ballet bursts forth to revel and reveal. This year the excessive rains of the late winter presage an abundance of bloom for this month and next, and with a likelihood of its continuance even later in the high and protected sections. It is increasingly evident that flowers like gold are where you find them and the scene shifts slightly from year to year. The recurring display is never just the same, Mother Nature could not forget her femininity sufficiently to allow that, but it is always of surpassing loveliness, varying as to the time of greatest beauty and the locality which affords the largest fields.

Year by year the popularity of Santa Maria as a vantage ground has grown. It seems to be the logical point from which to start the day's outing and to which to return after the excursion. This is doubly feasible since the town is halfway between San Francisco and Los Angeles, easily accessible from the north and the south and sufficiently near the Bakersfield area with its thousands of acres of flowers. However the in-between location of the town is only one reason for its assumption of the role of hostess to the guests of the far flung fields, the main reason is the Santa Maria Inn with its famous host, Frank J. McCoy, one of the most enthusiastic growers of flowers in the world, and also blessed with an unquestioned ability for making people comfortable and happy. All the wild flowers—native flowers—as he prefers to call them are his friends and he knows their locale to within an inch. He will not only issue hulletins as to appearance but he will draw a map showing the route and give the exact hour of the day when they are at their best.

When the show gets underway the hillsides and valleys of California are draped with color for weeks. The poppies blaze a path to the heights with the modest tidy tips close behind, their paler shades accenting the golden lure. Natives and guests are hy this time familiar with the coreopsis, the cream cups, the fiddle-neck, the light hlue tansy-leaved phacelias, the pentstemons, the violas, the brodiaea, with the ever popular lupine, showing the blues, purples, pinks and yellows far inland as well as down to the sea, and generally backed hy the rose of the owl's clover. Kern County lays claim to one hundred and eight varieties of wild flowers, probably not all visible to an amateur botanist hut enough are readily discernihle to satisfy all but the most statistically minded.

No one location holds the spotlight. On the Orcutt Road, south of Santa Maria, the hahy-blue-eyes, cream cups, yellow violets and white forget-me-nots respond early to the warmth of the sun. Also from Santa Maria a beautiful drive leads to Point Sal on the coast, where the slopes of the small canyons are sheathed in a misty violet, deepening to purple as the light plays on the heds of lupine, here accented by the sea coreopsis. In the Ojai Valley the wild lilac offers a deeper hlue than elsewhere, and under the huge oaks of that section the retiring but profuse little yellow violets, often confused with the creamy pansy, flourish. The Santa Barbara neighborhood is rich in blossom and when the San Marcos Pass is open it forms an ideal entrance to a land of glory.

While Frank McCoy is recognized as a sanguine gardener he cannot possihly hope to grow every and all flowers obtainable, so he enlists the aid of his friends and has recently organized the Santa Maria Men's Garden Club, confined strictly to men, and which boasts twenty-five charter members. This cluh, as well as the garden section of the Minerva Club, the woman's club of Santa Maria, are members of the California Garden Clubs, Inc., giving Santa Maria two representative garden clubs in the Federation. In the neighborhood of the Inn, closer than his cutting garden, Mr. McCoy has his own pet garden, filled entirely with native California flowers, and to this Lester Rowntree, authority on native plants and author of "Hardy Californians", frequently

(Continued on Page 39)

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DO YOU KNOW YOUR DINNERWARE?

By IRENE DOZE DOWNING

THERE was a day when the home-decorator purchased dinnerware with only two factors in mind. First, the appeal to her eye and second, the general popularity of the pattern as affected by advertising and novelty attraction. However, at last, in her present campaign for intelligent buying of all household furnishings the modern woman is using her brain, as well as her eye, as a guide for choosing china. She is anxious to learn about the processes of manufacture and most of all how she can judge the quality of the different wares so as not to be entirely dependent upon the shop owners and salespeople to help her. And an admirable ambition it is! Every bride should be able to select her first table appointments with knowledge of what she is buying, not only because it is "good business" to do so but because it is a mark of culture and family to recognize quality in tableware.

So, with our hats off to American femininity and her new born interest in the china art, we shall consider a few of the important steps in its production, characteristics of quality and some of the present day trends in design.

The ceramic art includes many gradations from the coarsest brick to the finest porcelain: bricks, tiles, terra cotta, delft, earthenware, stoneware, and china, or porcelain. The origin of the art is not exactly known, but it was one of the first of ancient inventions; crude sun-baked pottery was in use before the discovery of fire.

Earthenware and china are the chief interest of the home-maker as these are the most used of all modern ware for breakfast, luncheon and dinner. The basic materials of these products are china clay, known as kaolin, feldspar, lead, flint, quartz, silica and water. It is the proportions in which these materials are mixed, the degree to which they are washed and refined before mixing, and the intensity of the heat in which they are fired which determine the fineness of the product.

Five operations are necessary: mixing of the materials which are to form the biscuit or body; molding or forming into shapes; biscuit firing which bakes the clay into the shape desired; dipping, which is immersion into a moulten glass known as glaze; and the second firing which spreads the glaze evenly over the biscuit to form a beautiful and lustrous glass-like finish.

Although the biscuit should be sturdy enough to withstand average abuse, the glaze is the main consideration of the buyer of fine dinnerware. For a superior glaze is seldom found on inferior biscuit. Crazing is the greatest defect that any ware can have. Every housewife has at some time been disappointed to find cups or plates which have developed a crackled surface. This is crazing and is caused by the difference in the contracting and expanding qualities between the biscuit and the glaze. Very few wares, excepting fine china, can withstand sudden changes in temperature. An earthenware plate immediately transferred from a cold refrigerator to a hot oven and left there, will craze because the rate of expansion of the biscuit is greater than that of the glaze. In the effort to "stretch" the glaze breaks into a network of cracks. So, the wise shopper will look into the question of possible crazing, not only because dishes so affected are unsightly but also because they are unsanitary. The minute cracks in the glaze allow the biscuit to absorb oils and acids from the foods and provide an excellent breeding ground for germs. A surprising experiment is to place a badly crazed plate, which has had

(Continued on Page 38)

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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

A SIGN OF NORMALCY

MUCH of the charm of Louisa May Alcott's book, "Little Women," derived from its altogether pleasant picture of healthy, happy youth. You may not be surprised then to learn from Katherine Anthony's biography of her that at seventeen Miss Alcott was a thoroughly normal young lady. She was ambitious at the time for a stage career, and her diary contains the entry—"I like tragic plays and shall be a Siddons if I can." She occupied after school hours writing melodramatic plays like "The Bandit's Bride" and "The Moorish Maiden's Vow." The happiest girls want to be the most tragic actresses. It's a good sign to parents and child psychologists.

THE LAST WALTZ

ONE of the most descriptive phrases about Abraham Lincoln was expressed by William H. Herndon, Lincoln's law partner, whose letters and papers have been diligently examined by Emanuel Hertz for a book on "The Hidden Lincoln." Herndon was gifted with some of Lincoln's flair for picturesque, figurative English. He wrote that, when once observed on a lonely evening stroll about Springfield, and dressed in his long rusty black coat, Lincoln seemed "to drip melancholy as he walked." But Herndon's metaphorical manner of speaking unwittingly aroused Mrs. Lincoln's ire. She was an accomplished ballroom dancer, and Herndon felt moved to praise her notable grace. While dancing with her once, he told her she "glided about like a snake." Mrs. Lincoln is reported to have stopped stockstill, seared Herndon's whiskers with the fire of a sharp glance, and left the fellow on the floor—both literally and figuratively speaking.

PAMPHLETEERING—YESTERDAY AND TODAY

ALTHOUGH we now inevitably think of pamphlets as literature expounding humanity's need for bran flakes or better arch supports, the pamphlet was once a medium of ardent crusade—religious or political, and the adjectives the pamphleteer looked for through the dictionary were not the polite and pretty ones the advertising writer hunts up.

Among the pamphleteers of the eighteenth century were Thomas Paine of America and Daniel Defoe of England. James Sutherland's biography of Defoe tells of that gentleman's religious dissenting, voiced through numerous pamphlets.

"The Adventures of Robinson Crusoe" was unlike anything else Defoe composed previously—and, like "Gulliver's Travels" by Swift, it was not written for children. He meant the story mainly as symbolic of man's struggle with the forces of Nature—and that characteristic made the work universally appealing.

However, naturally exhilarated by the profits from "The Adventures of Robinson Crusoe," he hastened to write "The Farther Adventures," which did not go so far on the market. And the eighteenth century word for a dud was applied to Defoe's second sequel, a philosophic piece entitled, "Serious Reflections During the Life and Surprising Adventures of Robinson Crusoe."

Through his pamphlets Defoe struggled with the human forces of intolerance, as Thomas Paine argued for American political independence. Today, pamphlets are still published by a few people and by small presses, but the topics have all declined to a tame mildness. Under new pamphlets listed by the New York Times Book Review, you may find such fiery treatises as "How to Conduct a Church Membership Class for Boys and Girls." Those and the advertising literature are all that remain of the great eighteenth century era of the fighting pamphleteer.

LOVE LABOR LOST

IF YOU do not like the way American labor is behaving lately, you'll like it less when you read "The Labor Movement in America," by Marjorie Clark and S. Fanny Simon. For you may find from the history of American labor organizations that, from the standpoint both of aims and tactics, they have sadly degenerated. The contrast between labor's organized practices now and prior to 1850 makes their present ones even more unsavory. During the '30's and '40's, labor organizations were known chiefly for their praiseworthy efforts toward free tax-supported schools. One of their other early aims was a ten hour day, instead of the prevailing twelve. There were varied smaller campaigns for the reform of factory management, but a "sweet reasonableness" marked the pioneer labor leaders. Agitation generally amounted to little more than gentle petitions to change the washroom towel once a month instead of annually.

THE LAND OF OUR FATHERS

"THE Americans doubtless use more nicknames than any other peoples today," says George E. Shankle, compiler of "American Nicknames, Their Origin and Significance." He notes that "they give them to their wives, husbands, children, friends, enemies, and to almost every object they see or use." Judging from Shankle's reference book, America has, oddly enough, had more fathers than mothers—from George Washington, Father of His Country, to John Ford, Father of the Plate Glass Industry. The most famous

and astounding mother was Madame Schumann-Heink, "The Mother of All the Doughboys." Shankle lists Al Smith—"The Happy Warrior," Stephen A. Douglas—"The Little Giant," etc.

WHICH CAME LAST—THE CHICKEN?

COGITATING on the strange trends of our modern civilization, some worried people are looking back to ancient Rome and thinking that maybe we are en route to the same downfall. They point out how Rome declined after the deserting of the farms, the flocking of Romans to city life, and the accentuation of urban development.

Two current books, one a novel, hint at a need for breaking up modern American urban crowding and a return to rural life and a Thoreau simplicity. Frank Fritts and Ralph W. Gwinn have written "Fifth Avenue to Farm—A Biological Approach to the Problem of the Survival of Our Civilization," while Charles Allen Smart has spun a story about the return of a city dweller to the farm—called "RFD."

But if America does decline and fall from urban causes, it seems likely California may be the final stronghold of civilization. The thoughts of a California stock broker are not occupied so much with whether Wall Street may "lay an egg" as with whether the new chickens are doing so on the ranch to which each evening he commutes. The classified pages of California newspapers are filled with advertisements of ranches—chicken, fruit, and others. They are sold mostly to city people—office workers, bank clerks, and other poor shut-ins.

In California the desired move from urban to rural life is already under way, and our civilization is safe on that score at least. After the week's work, the Californian may go back to the country where over a few acres he rules like a king, or more specifically, chicken a la king.

From all the chicken ranches on the market, historians may rather note that American civilization fell not by an overrunning of barbarians from the North but by chickens from California.

VOTES AND POETS

AMONG noted American women crusaders, I prefer to remember Harriet Monroe, founder and editor of "Poetry: A Magazine of Verse," rather than the nineteenth century suffragettes like Elizabeth Cady Stanton and the others whose strident voices contrasted with the shy gentleness of Miss Monroe's. She was a crusader—but for the needy cause of American poetry. Now published is her autobiography, "A Poet's Life—Seventy Years in a Changing World," which she did not live to complete. Incidentally, some scholar now announces that most of the world's verses have been written either to or about women, which seems to indicate that woman's place is in the poem.



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RUNNING FIRE

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By MARK DANIELS, A. I. A.

AH, FAME

WE WERE eating lunch at the club and I said to Peg ,"Anyone who can coin so appropriate a phrase as 'the Crying Croesus' for a profiteering capitalist who wept his way to freedom deserves a monument." And Peg said to me, "Oh, he wasn't the worst, but he had a slimy way of dodging justice." (Peg's that way—knocks their horns down and then lifts them up.) Then I said to Peg, "Anyhow, you get a little hard, at times, on the innocent, like calling pigeons panhandlers", and Peg said to me, "I couldn't shake the comparison as I watched the fat ones in Trafalgar Square. They just didn't seem to work for what they received." So I said to Peg, "That would throw a large percentage of humanity into the panhandler class." Finally Peg said "I wonder if Sam Blythe is in the club," and I said to Peg, "Let's call his room." (It's great to call a lion by his first name.)

"Lay off calling famous men by their first names," I hear you say. "It's bad form, old stuff and a fake pose." Well, I'll have you understand that I have lately shaken the hand of Mr. Westbrook Pegler.

COMPETITION CONDITIONS

AT A recent meeting of some forty men, interested in residence construction, the question of conditions governing competitions arose. Present were material dealers, contractors, architects and speculative builders. With the exception of a few contractors, it was the consensus of opinion that the services of an architect were essential to a good and attractive house. Then the age old ogre of all conditions of competitive art reared its ugly head. What should be the standards upon which merit was to be judged.

After lengthy and windy discussion the major conditions boiled down to these: the plans and designs must be unique, original, unusual, distinctive and beautiful. I did not say so, but I could not help feeling that, for a tautological phrase, the adjectives "unique", "original", "unusual" and "distinctive" used in conjunction with "beautiful" took the cake, in so far as domestic architecture in San Francisco is concerned. In the glorious old city of fog and fun the one requirement of "beauty" in design of residence would, *ipso facto,* embrace the four qualifications of unique, original, unusual and distinctive.

I'll bet that Peg, I should say Westbrook Pegler, would say that almost anything that is beautiful is at least unusually distinctive. I go further to contend that it is uniquely original. I'm that way.

SPEAKING OF VOCABULARIES

I HAVE often felt that there is a distinct relation between architectural and philological vocabularies. Some people have a world of ideas but do not know how to express them. Others are so crammed with expression that they have never had time to work up any idea worth expressing.

We all know an architect or two who is pregnant with flocculent ideas about some structure or another but who lacks enough knowledge of proportion, line, mass and arrangement to put those hazy conceptions into concrete form. We know others whose minds are so cluttered with exedras, cornices, gothic ornament, baroque fountains and renaissance bathtubs that the child of their imagination is always crosswise in the mental pelvis.

The other day, when I met Westbrook Pegler, Peg said to me—"Pardon, I forgot."

A REVIEW

MY! HOW the power of this column grows! Soon after a warning that the reduction of comic page drawings to a size that grown-ups could not read would meet my disapproval, the old large sizes were resumed! Several years ago I predicted trouble for saloons that admitted boy clerks and girl stenographers and now they have driven me onto the wagon. Only in the last issue I requested that Mr. Walt Disney send "Snow White and the Seven Dwarfs" to us in the West and in less than a week it was here. Yes, sir, this column gets results. However, this is a review of a play, or at least I wanted it to be.

I tried five times to get entrance to "Snow White" before I succeeded. Having seen it, I shall try fifty times more. Of course, this was an early performance and the characters may improve a bit as they get into their stride, yet all in all, I don't see how they can. At first I thought the Wicked Queen overdid her part a bit but before she finished I realized that she played it perfectly. She must have had a wonderful schooling for she never got out of character for an instant. Snow White was Sugar Sweet from beginning to end and held her sway over the audience to the last curtain. If she can continue in the pace she set in this performance I predict a brilliant future for her. Dopey was a little too clumsy, I thought, but no doubt he will develop more ease as time goes on.

All in all "Snow White and the Seven Dwarfs" was one of the most delightful plays I have ever seen. Every character in the cast, down to the 'Munks, gave a perfect performance, and it is my ardent prayer that they may continue for a long time.

DOUBLE FORTY FORENSICS

PSYCHOLOGISTS tell us that the prime force actuating our conduct is an unconquerable desire for self expression. The sculptor expresses his emotions in clay or marble, the composer in music, the architect in buildings and balanced masses, the orator in the spoken word and the author in his writing. To few is given the power to express emotions in more than one medium. Only the author can employ his single medium, words, in two channels, the written and the spoken word.

I have known sculptors who could sing beautifully, painters who could perform well on musical instruments and architects who were pianists, but very seldom have I met a good writer who was also a good orator and never an orator who was a good writer. This seems strange, since both oratory and writing depend upon words and phrases for their quality and strength, until it is seen that most authors, like the cricket, sing best on a lonely hearth, and loneliness is not conducive to oratory.

But there is one man whose written word and spoken word have equal charm, who speaks with the same freedom and ease that marks his distinguished writing, whose spoken vocabulary is as broad and comprehensive as his written vocabulary. That man is Mr. George Creel. I have read much of his writing and listened to many conversations in which he was engaged and have marveled at his speech as much as I have admired his writing, which is more than I have room to express.

MIXED GENEOLOGY

THERE is a foreign firm that crams our mails with circulars soliciting patronage of their enormous files of information on the geneology of every family from the Aarons to the Zyzkys. They tell us that our family names appear in their records in the time of Richard Coeur de Lion and that they bob up endemically down to date. Will we send one pound for detailed information that will blow off two waistcoat buttons?

I have a client, prominent in the Gee family. From the geneology fakirs came a thick, legal-sized envelope stuffed with pages of the Gee activities. Some of the most distinguished statesmen and generals of the 12th century were Gees. Many were artists and authors. As a matter of fact, the great authority on geneology, this enormous concern, had discovered that several of the immediate ancestors of my client were now living in Scotland where their names were respected and their reputations envied. Would not my client like to have these relatives located accurately and a complete record of the Gee tribe, from the Crusades to date, worked out and sent on. They might find photos of Uncle Gee who still lived near Lossimouth.

My client's name is Shangho Gee. She is president of Chinese Factors, Incorporated, and manages a branch bank in San Francisco's China Town where she is affectionately yclept Dolly Gee.

I'll bet Peg, (Westbrook Pegler to you) knows a lot of Gees, b'jeeze.

HOIST BY HIS OWN PETARD

JUST what happens when an eel swallows her own tail has never been recorded but I imagine it is something like what modern architecture is doing to art in general.

When the moderns got well into their stride and began making real headway with their hue and cry for the elimination of unnecessary, often ugly, ornament, their contention struck responsive chords in the hearts of true lovers of restraint in architecture. Here at least, they thought, is a style that will eliminate the ugly, twisted eyebrows, the wretched fenestration, the crazy roofs, all the superfluous moldings and Bastile trimmings on cottages, and at the same time reduce costs to a point within the means of the average home or apartment house builder. By the elimination of great overhanging eaves, useless attic stories and complicated door and window designs, a large percentage of cost would be avoided and simple beauty attained.

But when the manufacturers got into the game and really worked it up we found, and still find, that a simple, plain house costs more than a complicated one. The flat roofs and decks must be used for play or sun bathing, making them cost more than the former sloping tiles. The plain surfaces call for new gadgets, new materials, new tricks that are more costly than the old ugly types.

Let us hope that the modern eel will keep swallowing and, as the henpecked farmer said of his ailing wife, let us "hope she gets better—or something."

MY FIVE FOOT SHELF OF BOOTS

UNQUESTIONABLY there is magpie blood in my veins. As a boy my room looked like a pack-rat's nest. As a man it has changed only in that now it looks like two pack-rat's nests. My desk boasts of no better order. Rubber bands, pieces of string, snap shots, odd films, matches, a stray piece of colored glass, catalogs of rare books, a nail or two, road maps and a hatful of keys are a few of the things that my magpie instinct leads me to accumulate. Of course, the time comes when litter must be cleared out, but it is like selling my baby sister to dispose of them.

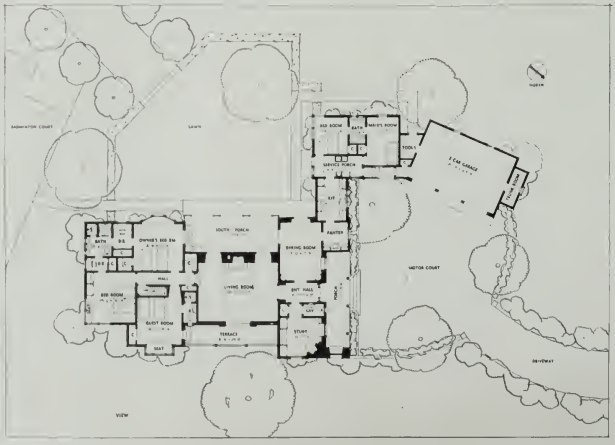
One thing I cannot do, however, is to throw away old shoes. My hand is palsied when I reach for them. You never can tell when you may go fishing (I never go fishing) and a pair of old shoes will come in handy. The only five foot shelf I have is three deep in old shoes. My salvation lies in the chance that some kind-hearted friend will break in and throw the things out.

It's the magpie blood in me.



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VIEWING — WITHOUT ALARM

By EDGAR BISSANTZ, A. I. A.

BECAUSE the house for Mr. and Mrs. Westgate was built upon a high ridge commanding magnificent views, I wish to set down a few observations about building upon hillside properties. It is always disconcerting for me to learn that a new client is the proud owner of a "view lot." Not because I dislike elevated building sites, but because there are so many things involved in building on them that probably were not considered when the lot was purchased.

First of all, not all things that can be seen from an elevation constitute a fine view. Certainly a panorama of speculators' houses, ugly roofs or overhead utilities is not a thing to charm the eye. It is not enough to have a long, unobstructed view; the view, to be worthy of the name, must be worth viewing.

If the site is in an undeveloped district, it is well to consider what the view will be like later, when the other building sites have been utilized, and not be carried away by enthusiasm for the verdant charm of the undeveloped land. If the lots are small, today's vista of rolling hills covered with meadowlarks and wildflowers may become a crowded conglomeration of architectural wonders tomorrow—and the existing beauty and privacy will be no more.

Then there is the little matter of *useable* area. It will not help your Architect to show him your deed to all that land down in the canyon, if there isn't room enough for the house, garage and motor court on the upper portion where you want to build. The adequacy of the useful area should be checked carefully before the lot is purchased. Such investigations should be accurate, for the person who "steps off" distances and guesses at the slope, usually has a very erroneous conception of the property he is buying. It is always wise to consult your Architect before purchasing the property. Many costly blunders have been avoided by doing so.

Perhaps you have heard that it costs more to build upon a hillside or ridge, and you wonder if it really does. It does cost more (regardless of what the real estate salesman said) and there are many reasons why it must. First, there is the difficulty of moving heavy materials and equipment around the job. Trucks cannot deposit their loads where they are needed, and materials must be moved about by men. Then there is the expense of excavating, forming and placing the concrete for more complicated foundations, and the extra cost of retaining walls and grading. There is the complex framing required to make the contour of the house conform harmoniously with the contour of the site. You may need earth fill, and steps, walks and terraces, and you may need to waterproof basement walls and floors, and solve problems of storm water drainage. If there is a really fine view, and you have ample funds, these expenditures are easily justified; but if the view is mediocre or worse, the extra money might have been used to greater advantage on a normal building site.

The plan of the house should be arranged, naturally, to take advantage of the best views —otherwise there would be no reason for building there. But be careful not to overemphasize them. You will enjoy the views more if they are introduced subtly and casually. A too-insistent panorama becomes an obsession, rather than a source of pleasure. The house that is laid out with plate glass everywhere, so that no shred of "view" will be overlooked, is like the small boy with his

(Continued on Page 40)



Photographs by George Haight



In this country house the interiors were inspired by a large Victorian chest which the owners had and which is now used in the living room. The walls of this room are a warm beige color and the curtains on the large windows on the right which do not show in the photograph are of raw silk in a slightly deeper tone of beige so that they are unobtrusive and inconspicuous, permitting the view to be enjoyed to the fullest. The floor covering is a brown textured rug, the sofa and wing chair are upholstered in linen of a Victorian pattern of sand and coral flowers with blue-green leaves on a brown background. The tufted sofa is in primrose-yellow, the little Victorian chair in coral and blue on beige, the comfortable looking barrel chair is a deeper tone than the walls with blue-green welting. The wood finishes are faded brown walnut. Over the fireplace hangs a vivid painting by Conrad Buff emphasizing by contrast the quieter lesser tones.





In the library the walls are paneled in natural redwood, the carpet is a deep rusty red, the ceiling a gray-blue. Because the room is small, the sofa fits against the wall by the bookcase and is upholstered in the same tone as the carpet. The curtains are of gray-blue wool edged with red and around the fireplace are blue delft tiles. The lighting fixtures are interesting and so is the compactly built-in desk. Over the fireplace hangs another Conrad Buff, giving the small room a new substance but in no sense dwarfing it.



Photographs by George Haight



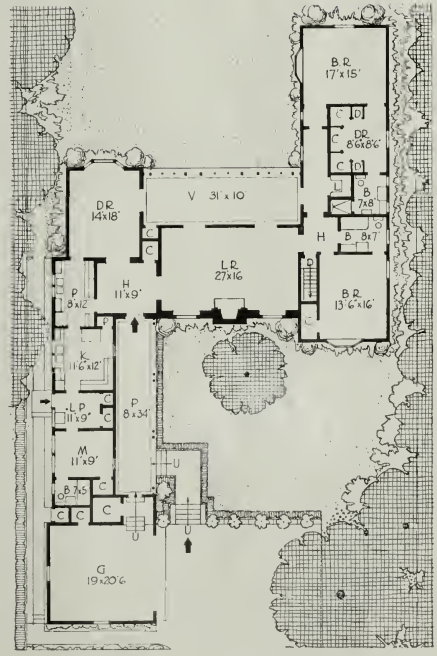
THE RESIDENCE OF MRS. HELEN FULLERTON

in Pasadena, California

JONATHAN RING
Architect

JAMES G. HENRY & SON
Builders





This pleasant Pasadena home rises gradually from the street to hold a commanding position among prized trees and well developed flowering shrubs. To these the citrus trees add a special California flavor, while a Chinese elm gives a note of the unusual. The house is constructed of frame and stucco of a light cream color with a roof of unstained red cedar shingles. The redwood trim is painted a little darker than the walls and the doors and blinds of white pine follow the tone of the trim. Built far back on the lot, ample space is provided for guest cars. The approach to the entrance is well protected and large pots add their color and fragrance along the way. The entrance hall opens into the living room and the dining room and can be reached from the kitchen through the pantry, which is one of those good old-fashioned New England pantries with plenty of space, lots of cabinets and a place for washing the fine china and glasses. On the opposite side of the house are the two bedrooms, each with their own bath and the master bedroom having a commodious dressing arrangement. One of the baths is conveniently accessible from the hall. It will be noted too that the bedrooms can be reached from the other side of the house by going through the veranda and not necessarily crossing the living room.





A particularly interesting feature of the house is the screened veranda, which overlooks the gardens, forms a double passage, and also provides for outdoor living which the owners especially desired. Here the walls are of vertical boarding, with a plaster ceiling painted off-white. The floor is black, green and white veined rubber tiling highly waxed. The wall lanterns were especially made in Empire red with brass trmmings. Distinctive and comfortable rattan furniture in white with dull green cushions, not too much greenery, and bowls of native flowers make this one of the most enjoyable rooms of the house. In the living room refined traditional pieces have been assembled with thoughtful care, the subdued colors blending with the Colonial traditions of this otherwise Californian home. The marble of the fireplace is an unobtrusive tan, fitting in nicely with the simplicity of the lovely mantel and the large mirror above. In the dining room, again dark traditional furniture and interesting old silver have been modernized by new colors, new textures and a quite modern floral picture. The bedroom is also traditional in keeping with the rest of the house but at the same time has a modern freshness and a touch of French sophistication.







Photographs by George Haight

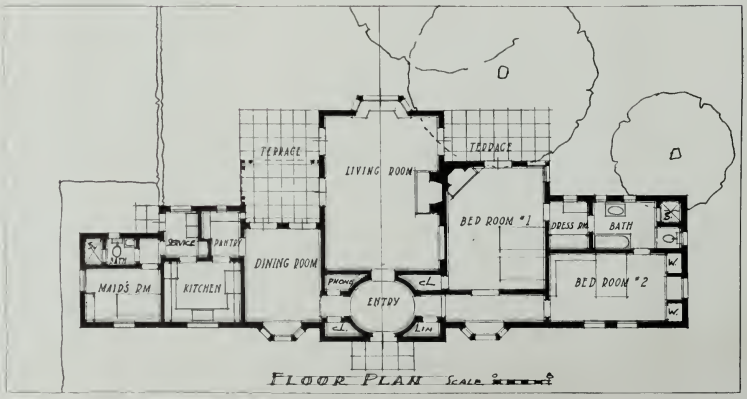
THE RESIDENCE OF MR. AND MRS. FRANKLIN K. WILCOX

in Chapman Woods, Pasadena, California

THEODORE L. PLETSCH, ARCHITECT

INTERIORS BY J. W. ROBINSON CO.

RICHARD K. WILCOX, LANDSCAPE ARCHITECT



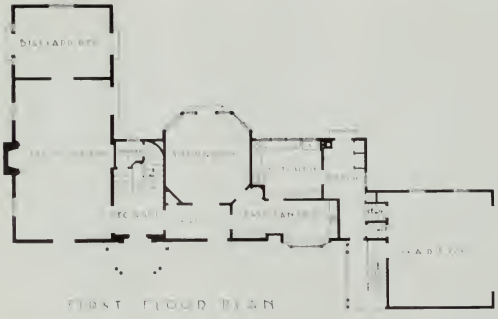


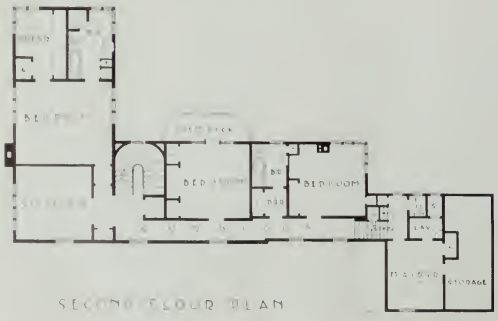
Photograph by Preston Duncan



With such a natural setting it is only logical that this residence should be built around a garden, and the plan is quite spread out so that all rooms have garden exposures and the bay windows in front have tile tops for the additional display of potted plants. A small swimming pool on the axis of the living room bay when not in use aquatically serves as a reflection pool. Of a modified French character the house was primarily designed to be long and low. The finish is off-white and color has been used very sparingly both inside and outside, leaving contrasts and harmonies to the green growing things and the luscious colors of the flowers themselves. Inside there is a homey genial atmosphere of comfortable loveseats and adjustable pillows, of brass and andirons and copper kettles, of magazines, books and an ash tray close at hand. As the architect says, "All in all, the house was planned for living in California," or anywhere else, for that matter.







THE RESIDENCE OF
MR. AND MRS. RUSSELL F. O'HARA

Vallejo, California

FREDERICK H. REIMERS, A.I.A.
Architect

Built on a curved site on top of a hill, the house faces south with a view to the north overlooking the golf course and Napa valley beyond. The living room and dining room open onto a brick terrace which is used a great deal for entertaining. In fact the whole arrangement of the house considered the entertaining of guests an outstanding factor for what with a boy and a girl in the family, there is bound to be an ever increasing flow of friends. The family, however, can always retreat to the upstairs sitting room if a quiet evening is desired. The connection between the maid's room and the second floor makes the children's rooms available upon the parents' absence and also provides a separate children's entrance.



Above is a view of the dining room with its large circular bay window, and below is the pantry with a smaller bay window enlarging the passage into a breakfast room. At the far end is a sink with built-in shelves on either side for bowls making an ideal place for arranging flowers. On the right is a glimpse of the powder room under the stairs, a small room which would seem to have become a modern necessity.







COMMUNITY HOUSING IN RURAL DISTRICTS

Near Hilo, Hawaii

By JOHN KENNEDY

A plot plan of the model agricultural community at Ookala on the island of Hawaii. The plan shows forty-eight dwelling units, two community garages and a community hall. The broad road bordering the community is the U. S. highway which covers the island of Hawaii. Photograph by the Pan-Pacific Press Bureau.

A PROGRESSIVE step toward solving a major social problem of rural districts in the United States has been made by a fifty dwelling community erected thirty miles from Hilo in Hawaii, a region of large sugar-cane farms.

In the past all rural districts of the world have been cursed with the same problem: isolation of inhabitants. Necessarily built near the scene of work dwellings have been few, scattered, planned haphazardly if at all, and lacking in most comforts found in urban homes. This bad feature of the past may now be dumped, along with buggies and celluloid collars, thanks to good roads and inexpensive automobiles which enable farmers of today to reach their fields quickly and easily from distances formerly so great they called for all day excursions.

The new community which has been built at Ookala on the island of Hawaii illustrates what may and can be done through intelligent planning and cooperative action in other rural parts of the United States. It points to a fertile field of architectural possibilities fitting perfectly into the present government backed programs aimed to improve housing conditions of groups in the lower income brackets. That this Ookala development is backed solely with private money of the Kaiwiki Sugar Company does not destroy the principle to be seen.

It is the policy of members of the Hawaiian Sugar Planters' Association to supply their fifty thousand employees with cottages, water, light and a reasonable amount of fuel for cooking and water heating purposes. The even climate in Hawaii permits the growth of sugar-cane all year around and, giving steady work, makes most employees permanent. Many, in fact, were born upon plantations. So when a man grows up, goes to work upon a Hawaiian sugar farm and marries, he is provided with a cottage for his own use. This necessitates an enormous and continuous construction program over the period of a year and the Association will spend over a million dollars building new cottages and rehabilitating others.

Taking full advantage of climatic and locale virtues the community and individual dwellings that have been erected by the Kaiwiki Sugar Company at Ookala are harmonized with the social and practical needs of their inhabitants. The entrance to the village from the main road is so located as to minimize accidents and a dip is placed in the road at the entrance to slow traffic and protect children. Running in a rough circle through the village is a ten foot macadam road bordered by two foot gutters and four foot sidewalks. The cottages are at least forty feet apart upon lots of not less than eighty thousand square feet. Upon each lot is a vegetable garden and a chicken run.

All the dwellings are laid out to take advantage of the view and prevailing winds. Approximately an eighth of a mile northeast and four hundred feet below the community is the Pacific Ocean; behind it Mauna Kea rises almost fourteen thousand feet, the highest mountain in Hawaii. Between the village and the ocean, on sloping ground, are green cane fields. All telephone and other wires are moved out of sight and so placed as to eliminate possible danger should they fall.

The group is provided with a community meeting hall including a stage and two dressing rooms. Seating one hundred twenty-five people comfortably it is available for motion pictures, plays, musical programs, dances, lectures and other community activities. A children's playground is planned with swings, merry-go-rounds, seesaws and slides; basketball and volleyball courts are laid out of doors and nearby is a baseball and football field for older children and adults. Community garages are located at either end.

The cottages are all of the same floor plan but roofs, entrance steps and porches individualize them and varied exteriors eliminate possible monotony. Porches are recessed that strong winds may not blow through them and the dwellings, raised from two to six feet off the sloping ground, are provided with sixteen ounce copper shields under the foundation posts for protection from termites.

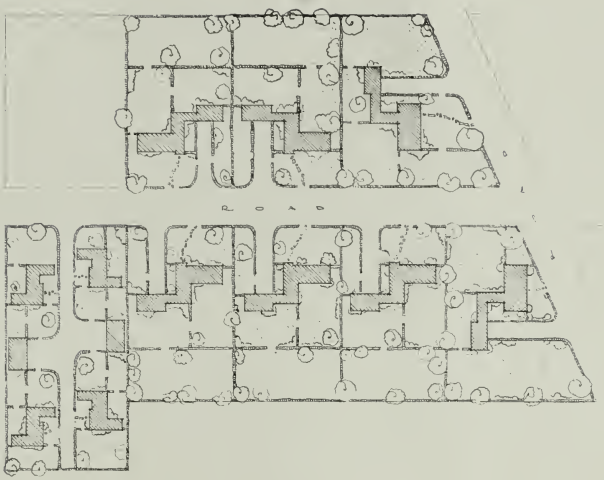
Built for comfort and utility, the cottages have three bedrooms so arranged that the worker of the family may enter the cement floored washroom and laundry porch, drop his dirty clothes, go directly into the bathroom and shower and thence to the bedroom and closets for clean clothes. Avoiding tracking up the living rooms this is a feature appreciated by housewives who also have frolicsome heirs who must clean their hands, wash behind the ears and change their play clothes before joining the family.

With this privately financed development showing what can be done in the matter of rural housing, it is not a great step to the formation of cooperative groups of individual agriculturists in rural districts for the purpose of building inexpensive but adequate homes in centralized communities wherein the social pleasures enjoyed by gregarious beings may be obtained. It is a problem at present almost totally disregarded but which promises much if explored and developed.

COMMUNITY HOUSING FOR SKILLED HELP

In Kakaha, Kauai, Hawaii

By HART WOOD
Architect



The plot plan shows the road running through the group at right angles to the highway. Below is a typical plot plan of an individual house, several of which can be seen in the picture. Hart Wood, architect.

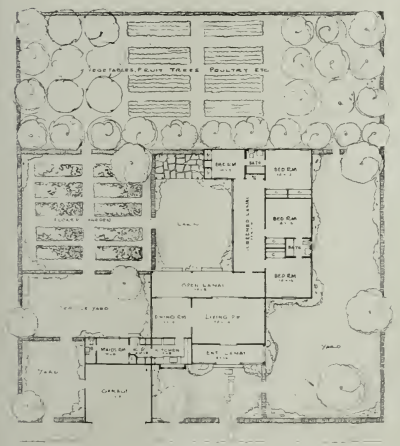
SINCE the beginning of the sugar industry in the Hawaiian Islands the housing of employees has been an essential element of plantation policy. Conceived in necessity and nurtured in expediency, the result for the plantation laborers has been something better than they had been used to but in some cases, at least, somewhat less than is called for by forward-looking employers. The plantation carpenter, usually a capable individual, was called upon to solve many problems, housing among them. But, after all, the prime business of sugar plantation is raising sugar cane, and although something like a million and a half dollars are spent annually in the islands on housing, until recently the matter has not been regarded sufficiently important to justify the employment of expert services.

However, some four years ago Mr. Alan E. Faye, manager of Waimea Sugar Co., Ltd. on the island of Kauai—himself a former student of architecture at the University of California—took steps toward the solving of plantation housing problems, with benefit of architectural services, and at the same time enlisted the interest of his brother, Mr. Lindsay A. Faye, manager of Kekaha Sugar Co., Ltd., an adjoining plantation.

The first house built under this new policy was for the resident physician at Waimea and was, as Mr. Faye said, no more expensive than the old-fashioned and less comfortable plantation houses of the past fifty years or more. Those were largely of tongue and groove construction, in many cases with corrugated iron roofs and generally without character or attractiveness.

Each of the new houses is planned one room in depth to take full advantage of the trade winds on which the islands depend largely for comfort in the summer and to permit full enjoyment of outdoor living to which the salubrious Hawaiian climate perenially invites.

The houses already built form a nucleus which is gradually being enlarged into what will be a garden village, housing practically all of the plantation skilled help, including bookkeepers, welfare directors, overseers, assistant mill engineers etc. These houses are furnished rent free by the plantations. Such a plan assures the workers being on the job.







Photographs by Dick Whittington

A POSY
A TUMBLER
AND A POTTERY HARE

Table arrangements have special attention at Barker Bros. in Los Angeles, and during this past month the Island Luncheon on the left was sponsored by California Arts & Architecture.

AS fresh as an ocean breeze! The Hawaiian Island luncheon has a nautical air, the prevailing tones being all of the sea. The table is sand-colored, the pottery from Gladding McBean, is the popular "El Patio" in turquoise, the color of quiet waters. Novel tray sets of Chinese woven mats have been sprayed a dark marine blue and the individual bread baskets especially adapted to the serving of buttered rolls are also blue. The cutlery is of the newest stainless steel with wooden handles and the large tumblers are of clear glass. The linen napkins are white with dark blue borders. An Islandish note are the brown pottery coconuts which can be used as ramekins. The center piece is a sea of color—exotic strelitzias and brilliantly orange calendulas abetted by colorful pottery birds.

For the children's party at Easter, a mirror top table is young and exciting and repeats the massed spring flowers and the pottery tortoise and hare. The plates and tumblers from the Vernon Potteries are in soft, pastel shades of pinks and blues and rest on white fringed mats of cellophane. The little linen napkins are also white. The silver in a Colonial design is from the small tea size to fit small fingers, and the goodies are always made especially for the occasion. Novelties are pleasing but tradition includes candied eggs and rabbits.





A CHILD OF THE DEPRESSION

By EDWYN A. HUNT

WHEN the depression really struck its gait, artists found very few opportunities to paint portraits, sell landscapes, or do anything artistic for cash of the realm. They often traded pictures for dental or medical work, or entered one of the trade associations and did anything that was wanted for anything that was needed.

Bernita Lundy, one of the finest portrait painters in California, found herself wanting remunerative art expression about five years ago. She started some small art classes, finally taking over the top floor of one of the old buildings in Maiden Lane, San Francisco. There was good light, and an old self-help elevator that has a habit of stopping between floors. A policeman was making a call one day selling tickets to the Policemen's ball when the elevator stopped between floors, the noise and fury of the Irish was enough to arouse the whole length of Maiden Lane. He finally was rescued, safe and sound, but audibly peeved at artists and their like.

Miss Lundy learned to draw when a little girl and has an uncanny knack at catching the living likeness of her subjects. When she squints at you in doing a portrait you swear her intense blue eyes have the qualities of a good old fashioned gimlet. She went through the period of finicky draftsmanship, the sickly sweet drawing and coloring, the photographic exactitude, but was wise enough to go on from there to become a vigorous, positive delineator of character with broad simple masses and lines. Her work today has the strength of the old German masters and is just as rich in fine character. Not being a society dame, she was never a popular painter such as a few of these unctious smooth artists who flatter their subjects in oil. Two of the most important galleries of California offered to make her their exclusive portrait painter, but she declined. She had finally hit her stride in a field she had never dreamed of at the beginning of her Maiden Lane studio.

Miss Lundy had to spend many years as a little girl flat on her back in bed because of a weak heart, and her only diversion was drawing and reading. She seemed to have developed a Pixie-like quality of mind, very imaginative and childlike in its scope, and that may be accounted for possibly by her fine Irish father and French Irish mother.

The class began to model and she had to teach them. It was necessary to cast the more successful work in a more permanent form. She experimented with cement, finally learning how to make molds. A little Italian model maker came into the picture and started making intricate and elaborate glue molds. Being very inventive she modeled a flower container which she called "Araminta." Somehow or other, *Vogue* saw one of them and pictured it as one of the exclusive gifts for 1933, promising Miss Lundy that one hundred of the leading art stores would buy the figure. They did, and are still doing so.

(Continued on Page 38)





Above, the three wooden angels with downcast eyes are purely decorative while Melissa on the left in white and silver or white and gold and Angelica, the celestial jeune fille on the right, are flower containers. All the figures are designed and made by Bernita Lundy.



Photographs by Porter S. Cleveland

A GANGSTER GOES AGARDENING

By FRANCES DUNCAN

A tranquil pool revives Mr. Robinson after committing a few murders on the set. The pool and its planting were designed and executed by Coolidge Gardens.

ONE of the very delightful Beverly Hills estates is that of Mr. and Mrs. Edward G. Robinson. There is an atmosphere of serenity in the wide lawns framed in trees and shrubbery, which undoubtedly make the garden more an outward and visible sign of the owner's real self than the rather sinister roles for which he is famous. The lovely little flower-fringed pool is placidity itself.

The house is English in type, suggesting an English manor house and the sharp lines of the roof are softened by a planting of Lombardy poplars to the north. There is no break in the outline of greenery which masks the boundary of the grounds and swings around to the south, encircling the beautifully kept greensward. This boundary planting has been made of rapidly growing trees, closely set.

This impression that the lawn is bordered by dense woodland makes the charming irregular pool doubly effective. It seems as if it were a happy accident. Acacias of several varieties, fatsia, an overhanging cotoneaster and some small junipers completely hide the neighboring estate; thick, finely branched, small-leaved Kurume azaleas fit into the irregularity of the Lilliputian rocky hillside; a miniature torrent slips out from among the rocks and rushes into the quiet pool. In the still pool itself are water-lilies and water hyacinths. Tucked in among the stones at the edge are groups of the lovely Irish heather, Daboecia cantabrica which has soft, feathery, heath-like foliage and racemes of bells as pure white as those of the lily-of-the-valley, but more slenderly hung, a trifle larger and more rounded in shape. As accompaniment for the Irish heather is the dwarf Campanula (C. isophylla Marisii) blue flowered, with silver-gray foliage.



Mr. Robinson is looking into the pool, probably at the darting goldfish, with which, like all well-planned pools, this is policed against mosquitos. A Japanese maple also is looking down into the pool. It is a dwarf variety, of deep claret with finely cut foliage (known to the learned as Acer dissectum atropurpureum). Several prostrate junipers are distinguishable among the rocks, probably Juniperus sabina procumbens. In the center of the lawn such a pool would have been lost, but fitted in a charming part of the irregular woodland, it is delightful.

Quite probably Mr. Robinson will break the continuity of the circling greenery and make it more irregular by planting a flowering tree set in a little from the line of shrubbery. The charm of such a planting is that the lovely burst of blossoming is like a dramatic appearance, and then, by way of exit, when the glory of bloom is past, the tree emerges itself indistinguishably in the background.

The house is delightful too, but that is another story; and there is a wide, deep porch overlooking the green quietness of the lawn. It is a distinctly restful gardening, far removed from the hectic drama in which we see this able and admirable gardener as villain.

GARDENS GAY FOR EVERY DAY

By CHARLES GIBBS ADAMS
Landscape Architect



A retreat in the garden of Miss Ruth Chatterton where the cool water and the green grass are refreshing indeed. Charles Gibbs Adams, landscape architect.

Photograph by Miles Berne

OUR favored California has long been advertised to the wide world as a glorious land which "blossoms in January as in June." That could easily be, but never quite has become, fully true. It will take more generous applications of thought, of love, and of fertilizer, than it has yet been blessed with.

Now we can and we should make the story come true. The opportunity is ours, for here will prosper, every day in the year, more floral beauties from more farflung corners of the globe, than anywhere else on earth. We need never be for an hour without their color and their fragrance.

First, there must be more study to the task, either self-starting or hired. Let us not pause now to dwell upon the vernal season, for any one can make a garden that is gay in springtime, and joyous with color, even if it is not well designed. Not so the summer, nor the autumn, nor most of all the winter. Yet we have the materials to make the winter grounds most beautiful of all. Let us begin with that.

As the backbone of any garden, there need be trees, and in California many of them should be the glorious flowering ones in which we can so excel. First of all the flowering ones comes the exquisite fragrant Almond, the common nut-bearing one. It would deserve a place in any garden, even if it did not earn its living.

Golden Acacia podalyriaefolia, so little known yet so accommodating, will bloom half a month before the usual baileyana, and quite as beautifully. Of the Chinese Flowering Peaches, Early Red will often show its first blossoms by New Year's day, and so will the regal Chinese Magnolia, souleangeana. By the middle of January that best of all the Flowering Cherries, the cerise Prunus campanulata, will be aflame. The Pink Shower Eucalypti, Sideroxylon rosea, and Leucoxylon rosea, (almost identical except in the rough iron-colored bark of the former and the dove-gray satin skin of the latter), will spill forth their rose cascades just any time in winter, regardless of the calendar. Fairest of all the winter-flowered trees, if one has a sheltered corner, is the pink Dombeya from India. From October to March the Pittosporum rhombifolium trees will be jewelled with orange berries, splitting to flaunt their scarlet seeds.

Now to the shrubs. Tallest of all are the lavender-flowered California Mountain Lilacs, Ceanothus arboreus. Then the generous "Heather," Erica melanthera, now given far richer color in the new variety rosea. There is a still newer, still darker one, rubra, but it does not fraternize with other colors nearly so well. The lavendar Erica regerminans comes into color six weeks before it, in the early fall; it grows but half as tall. For gay yellow, in sun or shade, the "Golden Flax," Reinwardtia, is unequaled; close seconds are the Coromilla or Crown Flower, and Cassia artemisoides.

Poinsettias, of course, are invaluable for Christmas red. The newer double ones are far more lasting than the single. For actual beauty, the better of the new pinks excels; the new yellow has not much charm, and the "white" isn't white.

The aristocrats of the winter-flowering shrubs are the Daphne, pink or white, of heavenly fragrance, and the royal Camellias. Twenty years ago one could get but seven distinct Camellias; now there are almost a hundred available, all beauties, and several of them climbers, notably White Dove.

What a help are winter berries, especially those of good holiday red! Both the Pyracanthas (so persistently miscalled Crataegus on this Coast) and the Cotoneasters have been so tremendously improved, one should forget the old standard ones of yesterday. Formosana far excels her sister Pyracanthas; and parneyi and harroviana, the older Cotoneasters. Still I think the finest berry bush we have is our faithful native Toyon.

The flowering trees for summer are not so many, but very important.

The Magnolia grandiflora is most valuable of all, a tree for kings. But it *must* have abundant water. The drought-loving Crepe Myrtles gladden the hottest season; but the most common is the least desirable; its heavy pink is too hot for August and September. Preferable are the lavender and white ones. The white Bauhinea or Orchid tree is a beauty, though when winter comes, it is a bit stemmy. Althea, or Rose of Sharon, is a good old friend.

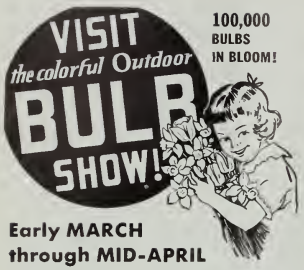
The fern-leaved Jacaranda, with flowering heavenly blue in early summer is, I think, the king of all flowering trees. There should be a thousand where one is now. A rare tree of cool, sweet blue, is the Vitex.

Blue, the peace-maker among colors, is, by the way, the one most to be courted.

Alone the Coral Tree, Erythrina, is a beauty in midsummer; but is likely to fight with other colors.

Of colorful summer shrubs for sunny gardens, the Hibiscus and the Oleander are the most dependables; but the reds of the two

(Continued on Page 40)



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From talks by tree authorities, through banquets and entertainments to "Going Places with Trees," the final motion picture, the Conference has been planned for the edification and delectation of all who may attend.

Headquarters at the HOTEL SENATOR



Jonquilla simplex is a miniature narcissus that is popular for rock gardens and blooms in charming clusters of small, yellow flowers sweetly scented. From the California Nursery Company of Niles.

A GARDEN OF BULBS

BY BERNIECE ASHDOWN

NO GROUP of flowering plants adds more charm and beauty to the garden than bulbs. From the first appearance of the Snowdrops in early spring to the last Colchicum in the autumn they are the brightest jewels in the garden. Their color range is virtually unlimited and their blooming season includes every month in the year.

In popular parlance almost any plant with a swollen root-stock or thickish, creeping roots, including tubers, corms, rhizomes and true bulbs, are called "bulbous." The tulip, hyacinth and daffodil are examples of true bulbs. Gladiolas and crocus are corms; oxalis, cyclamen and potatoes are tubers; while German Iris and Lily of the Valley are rhizomes. Their function is to act as storehouses for the strength and energy acquired by the plant during one season for use during the next. Most bulbs store up enough energy during one season to produce and support the flower stock during the following season. After the flowering period the roots and stem dry off and the bulb in this dormant state, which lasts three to six months, may be safely transported for great distances.

It is highly injurious to most bulbous plants to allow seeds to develop, as it saps their energy and consequently lowers the quality of the blossom for the following year. Lifting the bulbs should never be done until the foliage is limp and brown in appearance.

Most bulbs prefer a very rich, lime-free loam, but care should be taken not to allow them to come into direct contact with fertilizer because, in the dormant period, it causes the bulbs to rot. Hyacinths are best raised in very open, sandy soil without fertilizer.

The proper depth to plant bulbs varies with the kind, but a good rule to follow is to plant them three times the average diameter of the bulb. Most spring blooming bulbs should be planted in the fall. The planting time for other bulbs varies, depending upon their blooming season and the climate.

Because most bulbs have a very short blooming season, a good ground cover is advisable. Light rooted creeping, trailing or tufted plants are not in any way injurious to the bulbs, and in many cases are actually beneficial. Many bulbs, including Snowdrops, Scilla amoena, Snowflakes, Crocus, Chionodoxa, Bulbocodium and Triteleia grow very well when planted in the lawn.

Bulbs should never be planted in straight rows, but in clumps. They are charming when arranged in irregular groups in the herbaceous border. Many also are easily naturalized in wooded sections or near water. Narcissi are especially effective when naturalized beneath White Birch (Betula alba) or Crabapple trees, but they are far from being limited to this use; indeed they are charming in almost any garden situation. Narcissi come in many forms, including varieties of the well known Daffodils; the poeticus types, having a white perianth and an orange or red cup, and the small types including Bulbocodium, Triandrus and Cyclamen forms for the rock garden. Perhaps the earliest of all spring blooming bulbs are the Snowdrops, Galantbus which bear dainty nodding blossoms on 8" stems.

Crocus are so well known that little need be said in the way of an introduction. Whether they are planted in the lawn, naturalized in a wooded spot or massed in the herbaceous border with soft foliaged Thymus lanuginosus, they are indispensable. Nor should the autumn blooming varieties be forgotten. These should be planted in August or early September and will bloom two or three weeks after planting. Crocus prefer a light sandy loam which will afford good drainage. Spring blooming varieties should also be planted in the fall.

Scilla bifolia, the earliest of the squills, bears deep blue, pendant star-like blossoms on arching 6" stems. Scilla siberica is a vivid sparkling blue which is delightful planted with yellow, white or pink flowered shrubs and trees.

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A CAREER AS HOSTESS

IDEAL PROFESSION FOR CULTURED WOMEN

25 to 60 Years of Age

Time was when any well-educated woman, possessing tact, a gracious manner, and a pleasing personality, was eligible for employment as a hostess in a hotel, apartment-house, tea-room, cafe, or club, but employers of today look to authorized schools. The hostess is now trained for her duties just as definitely as the lawyer, teacher, doctor, or private secretary trains for his profession.

The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

CALIFORNIA COMMERCIAL COLLEGE

729 SOUTH FIGUEROA STREET

ESTABLISHED 1898

In late April we have Scilla natans which is very graceful and often over a foot high. Scilla italica blooms still later and grows about 10" tall.

Glories of the Snow, Chionodoxa luciliae and C. sardensis are about 6" tall and a delightful blue in color. The well known Grape Hyacinth, Muscari azureus, M. hildreichii and M. moschatum also bloom in early spring. They are lovely planted beneath Flowering Almond, Forsythia, Spiraea, etc. For some shady spot in the garden, nothing could be lovlier than Lily-of-the-Valley, Convallaria majalis. They prefer a rich, damp, sandy loam with good drainage.

There are many splendid bulbous Irises for the spring garden. They all have graceful, dainty flowers which come in a wide range of colors. The Dutch Iris, Iris hollandica, bloom in February and March. The Spanish Iris, Iris hispanica, flower a little later. Both are excellent for planting with tulips, flowering peach, etc.

Ranunculus should not be overlooked for the spring garden. They are easily grown in any good garden soil and lend an indispensable dash of color to unattractive corners.

Tall, pink Clara Butt tulips planted beneath pink Flowering Cherries with Viola cornuta (a charming lavender viola) as a ground cover are lovely as are Yellow tulips, the fragrant Mrs. Moon is one of the best, planted with sky blue Flax flower, Linum perenne and low growing Gypsophila repens, or Grape Hyacinths, Muscari.

Among the best June flowering lilies we have the Madonna lily, Lilium candidum, perhaps the most democratic as well as the most beautiful of all lilies. Planted with delphinium and Forget-me-not, they are especially lovely.

Western orangecup lily, Lilium umhellatum, blooms in June with large umbellate heads of attractive blossoms. Their color range includes red, orange and yellow. They grow best in a good, well drained loam and should be planted about 5" deep.

Lilium Hansoni is a splendid tall lily which bears large purple-spotted flowers in loose clusters. They are very effective planted with Rhododendrons or in thin woodland.

One of the best pink lilies is the graceful Lilium rubellum. Its dainty spotted flowers are borne on stiff stems 3' tall. It requires light, well drained soil and semi-shade.

July offers the vigorous and beautiful Royal lily, Lilium regale. It grows from 4' to 6' high and bears sweet scented blossoms which have a yellow throat and white petals lined with a rich wine color on the reverse side. A single bulb often produces 18 to 20 flowers during the season. They grow best in a very rich loam and in full sun. They are especially suited to use in the herbaceous border.

The beautiful Japanese Lily, Lilium speciosum, has several varieties which are all garden worthy. The white form, Lilium speciosum album, is very lovely. The others are a delightful shade of pink with spots of dark red or maroon. Plant 10" deep in rich, lime-free, well drained soil and mulch well. They do best when planted in full sunshine but among shrubs which will cover the ground. They bloom in July and August. Also included in the August blooming lilies is the Golden Rayed Lily of Japan, Lilium auratum macranthum. This is truly a noble lily and deserves all the attention it can be given. Like Lilium speciosum they should be planted 10" to 12" deep and well mulched at all times. The gigantic flowers are white with golden rays and are borne on tall robust stems.

Gladiolas need no introduction. They are very beautiful as well as hardy. Their blooming season is brief and it is therefore advisable to plant bulbs a week apart to insure continuous bloom. They grow easily and increase rapidly in any good soil.

Another fine, summer-blooming flower is the Foxtail lily, Eremuri. There are many varieties which bloom in June and July. They have slender, grass-like leaves and bell shaped flowers borne on spikes 6' to 8' tall. Eremuri do well in any rich, well drained soil. In northern climates they require some protection from the frost. Their colors range from rose and yellow to white.

The Mexican Tiger Flower, Tigridia pavonia, is a colorful, easily grown plant bearing spotted, three-cornered flowers from 4" to 6" across on stems 1½' to 2' high. They come in a wide range of colors. Tigridia is a lover of sunshine and plenty of moisture and grows well in any sandy loam.

The blue lily of the Nile, Agapanthus africanus, is a splendid plant from South Africa. It is well suited to southern gardens but must be protected from frost in colder climates. It has long, strap-shaped leaves and bears in summer and autumn large clusters of umbellate blossoms of a deep blue color. There is also a good white variety. It does well in any rich loam and needs plenty of water. Agapanthus is used very effectively near water.

In southern gardens, the Kafir Lily, Clivia mimiata, can be raised out-of-doors but is too tender for this treatment in the north. It has a long blooming period, extending through summer and often blooming again in winter. The orange and yellow blossoms are borne in terminal umbells on straight, stiff stems. They prefer a fairly heavy, well drained soil.

There are many beautiful "bulbous plants" which make successful house plants, including Gloxina, Bigonia, Freesias, Amaryllis, Cyclamen, and many others.

SMITTER TREE EXPERTS

Los Angeles, California

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CURTIS SILENTITE WINDOWS give proof that you are unlikely to ever have sticking windows in your home.

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NEW PRODUCTS AND PRACTICES

Hi-Plastic

Both the virtues and uses of Hi-Plastic Golden Gate Portland Puzzolan Cement are notably many. The plasticity, sand carrying and rapid hardening have been pronounced ideal for stucco. It is claimed, among other good qualities, to possess great ultimate strength, extensive workability, almost imperceptible notice of heat or cold, a resistance to alkali and salt water, an easy spread and a finer texture. The application is simple and efficient—there can be speed in placing mortar and plaster coats, rapid set in mortar and stucco mixes, strength and hardness during curing, and more than average yardage per sack. The product is used for exterior stucco, brick mortar, sidewalks, gunite jobs, culverts, reservoirs, dams, foundations, bridge piers, etc. Hi-Plastic, with its high standard of quality and performance, is manufactured by the Pacific Portland Cement Company of San Francisco, which issues a descriptive folder, A.I.A. File No. 3a8.

Limiting the Shower

When some member of the family is upstairs taking a shower it is not desirable that another member perhaps comfortably reading at the breakfast table should be subjected to the ancient Chinese torture of successive drops of water on the head. This floor leakage often occurs where the shower base receptor is either inefficient or absent. But the likelihood of the occurrence is entirely done away with through a terra cotta shower base unit, according to the manufacturers, N. Clark & Sons of San Francisco. Christened the "Clarkson," this single-piece shower base receptor meets the demand for a permanent installation that is leak proof and sanitary—being a jointless, cast and fired unit that holds three inches of water. The receptor is made of a tough, dense clay body, the surface is either dull or matt glazed, and has a highly durable finish. A stock of the most popular colors is carried for prompt delivery, and the shower base is easily installed over either finished or unfinished floors.

Hardboard Floor Tile

Alert to the constant need for new and different materials in building, the Celotex Corporation has announced the addition of a hardboard floor tile to its line of supplies. The new material is 3/16" thick and is supplied in two sizes, approximately 12" by 24" and approximately 24" by 48". Edges are beveled. A hardboard grain effect permeates the material, which is of a rich dark brown color. It may be applied direct to wood floors or sub-floors with adhesive, nails, or a combination of the two, and provides a durable, attractive and inexpensive floor covering, according to the announcement. Applications in retail establishments and home recreation rooms are some suggested uses. Called Celotex Tempered Hardboard Flooring, the new product will be distributed through dealers in lumber and other building materials.

Redwood and Fir Plywood

California redwood is to be used on a large scale in the production of a new type of weatherproof plywood covering for houses, according to the Harbor Plywood Corporation of Hoquiam, Washington. The new siding is made from an exclusive weatherproof plywood which is hot pressed by an original method with a binder which is insoluble in water. The manufacturer guarantees it against ply-separation. It will be made with both redwood and fir facings and marks the first time that redwood has been employed in plywood. One of the distinct features of the new siding is that it provides a real barrier to moisture. The binder by which the plies are fused is toxic to termites and to all insects and rodents. The cross-banded construction prohibits shrinkage, swelling or splitting. The Geo. E. Ream Company of Los Angeles are the southern California distributors of this plywood. In northern California it is handled by the Maris Plywood Corporation of San Francisco.



Whither the Card Table?

When the game is over what do you do with your card tables? A solution to that problem is an OUT-O-WAY card table holder manufactured by the Card Table Holder Company of Los Angeles. This labor-saving, table-saving, temper-saving device can be placed on the baseboard of any wall space or stairway, is made of sturdy steel that will bear up under two all-steel tables, in a beige suede finish that makes the holder as decorative as it is useful.

Native Photo-Murals

Photo-murals are now available on the Pacific Coast. The C. S. Smith Company in Los Angeles is offering a fine collection of artistic reproductions of local scenes, adapted to fit any wall space at a surprisingly low cost in this extensive photo-mural plant in Hollywood. Another addition to the already complete line of the C. S. Smith Company are the crystal brocades designed and manufactured by the M. H. Birge Company, of Buffalo, New York. Actual beads of glass are used in making the design on these papers. These beads catch the light reflections in a manner that is pleasing and definitely new in smart wall treatments.

"Off" with the Old Switch

A third of man's years are spent sleeping, and it may furthermore be true that a considerable share of them are devoted to turning switches off or on. This is not only wearing on man but also on the switch. The General Electric Company has improved the switch, however—making it not only more durable, but also noiseless. This silent cushioned-action switch has no spring to break, no blades to hammer away — literally nothing to wear out. In the Research Laboratory of General Electric at Schenectady, a single G-E Sphinx Mercury flush switch has turned a lamp on and off more than 125,000 times. Most switches wear with use —their contact surfaces corrode and tarnish. But the Sphinx flush switch renews its surface, for the electrical contact is made with the fluid metal, mercury, and the contact is made and broken in an atmosphere of hydrogen. The switch is neat, compact and can be installed in any standard switch box.

A "Skeleton Key" Plug

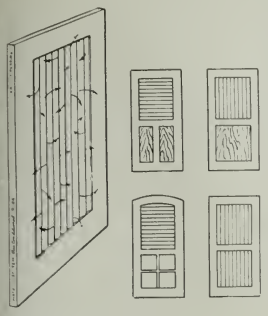
In this electric age there are in use millions of domestic electrical appliances, each requiring a flexible cord and a special size attachment plug. These cords, one for the iron, another for the silex, and still another for the toaster, have become Domestic Enemy Number One. A new development, the Cord-away Universal Unit eliminates this nuisance for the reason that it embraces a full length flexible cord with a patented attachment plug which fits any domestic appliance, regardless of size or manufacture. In addition to all domestic appliances, the Cord-away patented attachment plug can be used exactly like a standard convenience wall outlet; and further this flexible cord automatically reels back into the wall by simply pressing a button. Cord-away is mounted within a standard deep two-gang flush plate, chromium finished, upon which are mounted a black release button surrounded by an ivory grommet, a pilot indicator of red transparent bakelite and a patented



Cord-away attachment plug, the entire assembly is mounted on a heavy nickel-plated frame secured to the flush plate, and can be removed by taking out the four flush plate screws. The company responsible for this modern convenience is the Signal Electric Supply Company of Los Angeles.

For Objectors to the Draft

An entirely new design in doors and windows permits fresh air to enter rooms but eliminates all drafts.



Tests have revealed many health and comfort advantages. Their construction is such that a miniature whirlwind is set up between each "Vent-air", and this cyclonic action has the effect of being an automatic air valve. Setting the control handle for the amount of fresh air desired, it makes no difference what the conditions are outside, an even, steady flow of air is admitted, entering the room so there is *no draft*. The windows admit fresh air but keep out rain, fog, and dampness. A baby may be placed directly in front of these windows without danger of catching cold from drafts. Bedroom doors may be closed with the advantage of cross-ventilation and fresh air with absolute privacy. Sound is also deadened with these doors compared with standard type doors due to the deflection and breaking up of the sound waves. Closet doors made of cedar with this feature prove excellent protection against moths, and eliminate mustiness and odors. Beautiful effects are obtainable in both the doors and windows by using "Vent-airs" of glass, either clear or frosted and in stained or colored crystal. The "Ventairs" are made of wood, glass, composition or metal depending on the use and decorative scheme desired. Doors and windows are made in a large number of stock sizes as well as special sizes and cost little more than the old style.

Further information may be obtained from the Watkins Air Conditioning Company, 832 West 5th Street, Los Angeles.

Booklets at Booklets

An architect may often be found beneath a pile of booklets, pamphlets, folders and leaflets with which some enterprising manufacturer has just swamped him. But the Weyerhaeuser Sales Company of St. Paul has devised what may set a wise example for future advertising literature. They have compactly wired together into one handy volume a variety of booklets referring to the Weyerhaeuser 4 Square Demonstration Homes. A series of twelve homes are explained through the booklets. One of the compound set shows floor plans and sketches of exteriors and interiors, another contains blue prints of garage plans, a third details full specifications, and a fourth provides complete working plans for one of the houses. A further booklet offers descriptive data about Weyerhaeuser 4 Square lumber, and the final one is a manual of standard specifications for house framing. The entire compound of booklets was printed primarily as a sales manual for dealers, but its interest for architects also is considerable. This "five-foot shelf" of booklets is apt to engage a reader for more than fifteen minutes a day, and it seems an exemplary mechanical publishing method for any company issuing quite a bit of booklet literature.

A comparably attractive publication is Weyerhaeuser's separate booklet describing their 4 Square Wood Panels. It contains twelve color reproductions of 4 Square Wood Panels and suggests a few of the many effects possible through the use of various combinations of panels and panel strips in several different finishes. The booklet is available to all 4 Square dealers and to architects.

A book written in a "plane" manner which hits the nail on the head and "saws wood" as a good informative guide book is the eighty-page carpenter's manual for the construction of interiors, which has just been published by the Celotex Corporation of Chicago. Text, illustrations and detailed working drawings tell in simple terms how to apply Celotex materials to achieve decorative interiors of many architectural styles. Installations of interiors for homes, offices, stores and theaters are explained — from the rough layout stage to the final decorative touches. The manual should be helpful to architects, decorators, builders and carpenters.

Another folder issued for A.I.A. classification, No. 27c3, comes from the Selectron Company, Inc., 5525 Sunset Boulevard, Los Angeles. The brochures outline the features and mechanism of Varnum Electric Operators, which like an alert automatic valet open and close the garage doors or gates for the master as he enters or exits. Selectron is not a tread switch, radio control, electric eye or sound wave. What it is may be learned from the interesting booklets.

An abbreviated cyclopedia on hardwood flooring is a new color booklet on Bruce Finished Blocks, just issued by the E. L. Bruce Company of Memphis, Tennessee. Titled "Patterned Hardwood Floors—For Distinctive Decoration and Lasting Beauty," the booklet contains nearly a hundred illustrations showing the many decorative effects that can be achieved with patterned hardwood floors. They portray the adaptability of this distinctive flooring to various architectural styles and room schemes.

The National Lumber Manufacturers Association of Washington, D. C. has just published Supplement No. 5 of the Wood Structural Design Data Series on "Wood Trusses—Stress Coefficients, Length Coefficients and Angles." The pamphlet is arranged to assist the designer, architect and engineer in determining with the minimum of effort the stresses, lengths and angles of slope of members of nine common types of pitched and flat trusses.

The vital problem of proper school lighting has been investigated by the Illuminating Engineering Society of New York and the American Institute of Architects. The findings of a committee have been published in a booklet just off the press and titled "American Recommended Practice of School Lighting." The booklet has been approved by the American Standards Association and has been materially enlarged over previous editions. Single copies of the new recommendations are priced at twenty-five cents each.

"Crane Radiation" gives complete ratings and general dimensions of Crane direct radiators as well as other information on shielded radiators, invisible shields, Crane convectors and enclosures, valves, fittings and accessories. Another new Crane booklet describes and illustrates seven models of water closets of modern design. Both have been issued by the Crane Company, Chicago.

The smart trimness of decorative mouldings of metal may readily be seen from a booklet by the Herron-Zimmers Moulding Company of Detroit. Its bright enhancement of kitchens, bathrooms, lobbies, clubs, bars, offices, etc., is notable from numerous photographs.

"Pressure Treated Timber—From the Tree to the Job" is the title and topic of a booklet from the Wood Preserving Corporation of Pittsburgh. Photographs illustrate a wide variety of construction projects employing treated timbers.

Complete specifications for all types of coal tar pitch and tarred felt roofs are among the contents of the Koppers Company's new edition of its standard roofing specifications book. There are data concerning spray pond roofs and water cooled roofs. A good share of the book is devoted to illustrated descriptions of various methods of waterproofing and damp-proofing residence and deep foundations, shower baths, swimming pools, etc.

The valuable new development of the aluminum window design—for the home and the small apartment—is presented in a booklet titled, "Windows of Alcoa Aluminum," A.I.A. file No. 16-E, just published by the Aluminum Company of America at Pittsburgh. Hitherto used mainly in large buildings, the aluminum window is now being domesticated. Its shining merits and extending popularity are made clear and translucent through the booklet.



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A CHILD OF THE DEPRESSION

(Continued from Page 31)

But the model maker took so much time with his glue molds that her first year was mostly written off to experience. However, she had begun to make other small figures and gaily painted fruit. Everything she made sold, and Mr. Morris who has moved his art store into Maiden Lane recommended Miss Lundy to a dealer in New York, Mr. Gerard. He asked for more figures, and she started to create on a wider scale.

She changed her model makers and found that the rough models in cement could be made on a commercial scale much better than her little man was doing, so she bounced him and really went into business. The Araminta figure, after four seasons, is still selling in large quantities, even though a Mr. Bear from the East Side in New York bought one of her figures and with the original signature on the bottom took orders for copies at a lower figure. There seems to be no protection in America against these chiseling design pirates.

Miss Lundy paints each one of these figures herself. That is, she does the finished decorating, but has a well qualified staff who do the filling and basic coats of lacquer. When the figures are finished they have a better glaze than most pottery on the market today. The business this year has grown to a very large figure, and has necessitated work from nine in the morning until ten at night. She loves the painting of these tiny little figures that are so charming and whimsical. And her color schemes are entrancing and fresh. The leading stores in America are her customers, and the most exclusive shops want her to design figures for their own private sale, but she literally hasn't time for it. Her manager nearly has heart failure every time she threatens to design a new figure. His practical nature demands output on their present designs.

She now has at least fifty numbers that are selling, and everything she has ever made continues to sell. She expected to drop the Araminta this year, but the sales continued and she had to go on making them even though she designed three new flower containers this year that were very lovely. Suzanne, Melisande and Melissa added their dainty forms to the Araminta and Peter and Wendy. Then there is Sammy, a bumptious drummer boy, and a slender angel of wood and tin.

Miss Lundy is everlastingly raiding the five-and-dime stores, and every raid produces some new idea. Her co-workers have to tie ribbons around her to keep her home. And how she loves angels. She has them of all sizes, made of wood, cement, glass and aluminum. For instance, she saw some large glass funnels. If you or I saw glass funnels we would think of pouring vinegar into a cruet, or liquor into a bottle, or cider into a jug, but when she saw the glass funnels she thought of angels. She made a great big angel and two smaller angels, with large gold metal sleeves and a metal halo around a glass head. The idea was to place the glass funnel over colored candies on the table, with candles on the outstretched hands. She no sooner made them than she had more orders than funnels.

La Femme des Fleures, a head and bust holding flowers in her arms, is a larger form that has been very successful and makes a fine decorative piece for the living room console or commode. Many of these larger pieces are painted to order for decorators, and in some instances she has designed special full-sized masks.

To drop into her Maiden Lane studio is to visit a veritable fairyland of colorful little entities being created for the world by a lady who literally lives through and in her vivid imagination. While in the midst of the Christmas rush this year she had requests for Easter, and so she sits and paints while her mind is thinking of more figures to drive her manager crazy. But she is happy as few people are happy in this world, Miss Bernita Lundy of Maiden Lane.

DO YOU KNOW YOUR DINNERWARE?

(Continued from Page 11)

continuous service for several years, under a hot broiler for half an hour; remove and observe the pool of oil which the heat boiled out of the biscuit to the surface. If every housewife was familiar with this experiment she would discard all crazed pieces, and in buying new would ask, "Is this guaranteed against crazing?" The answer would rarely be an unqualified "yes" assuming that she is considering earthenware and pottery which is most likely to craze. However the purchaser would be making a poor choice if the sales-person could not say, "With normal care this will not craze. However, factors sometimes beyond the understanding and control of potters will cause some choice pieces in a set to craze more readily than they should. If this occurs our firm will replace them for you."

The connoisseur knows which "defects" are negligible and which are acceptable. He looks for a smooth, rich glaze which has not "run," blistered nor left dull spots which it failed to cover, and one which is hard enough to resist scratching. He listens for a sonorous ring when he holds a plate on his palm and strikes the edge with his knuckle or a pencil. He always demands firmness and durability. A fine piece of china conveys a feeling of solidity and elegance which is discernible to the sense of touch. The three rough spots in the shape of dots found on the reverse of every china object are the marks left by the stilts or pins which support the pieces in the process of firing in the kiln. Where great care is taken in finishing, these marks are smoothed down until they are practically not noticeable.

The term "open stock" should be clearly understood by all buyers. The following definition gives the real meaning of this expression so popular with china dealers: open stock is a term applied to patterns of ware to denote that all shapes are procurable at the time of purchase. Note, "at the time of purchase" only. The dealer is dependent upon the factory for his supply and if the manufacturer stops production of the line, it is no longer open stock and consequently the purchaser cannot get replacements. Only in buying hand-decorated dinnerware of conservative shapes can this hazard be eliminated, for handwork can always be copied.

A bride on her first shopping tour for china invariably asks "How can I tell china from earthenware?" The answer is simple. China is translucent when held to the light and earthenware is opaque. This is due to a greater amount of feldspar in the china biscuit and to the use of more refined clays. China is fired in a kiln of much higher temperature than the coarser ware and this produces a harder and more compact composition.

There is a rapidly growing tendency among home decorators to give their table appointments an important place in the decorative scheme of the home. Heretofore the artistic harmony of many a house was disturbed because the table was set with china which did not fit the decorative character of the home.

The attention that American women are giving to the earthenwares of the Scandinavian countries is gratifying. They have always known that no china ware exceeded in quality the fine porcelains of Denmark, and now they are awakening to the fact that the same is true of Danish and Swedish earthenwares. Sweden, being the cradle in which the real modern art was born, shows her regard for this new movement in all of the delightful semi-porcelains that her master potters are producing. The designs are daring and bold in their naive simplicity and alive with nature subjects rather than conventional impressionism which we might expect in the modern. They are all suggestive of the earthly wholesomeness of the Scandinavian peasant and although modern, fit perfectly into the home of today.

NATURE STAGES A SHOW

(Continued from Page 10)

contributes something new and worthwhile from her collection, amassed in her annual migrations up and down the State in search of new material.

This same Frank McCoy is a genuine collector, none the less ardent because of the variety of his interests. First and foremost he collects people. He relishes the rich variation of human types, and may gratify his taste in this direction every day in the year through the troops of travelers who savor the charms of the Inn. Then, of course, he collects flowers and these are displayed in the Inn in unsurpassed profusion and perfection. To these hobbies he adds an interest in unusual books, and to collecting fine old pieces of copper and pewter, as well as old Spanish chests, of which he has a goodly number. The copper and pewter pieces are displayed advantageously in the dining room, adding a decorative touch and supplying historic interest as they recall incidents of the early days of California. One piece is an old French copper kettle, with the fleur-de-lis in strong relief, which was acquired from the sole descendant of a prominent French family in the neighborhood. The kettle was brought from France to Quebec and gradually followed the fortunes of the owners to the Pacific Coast. At the Inn the piece attracted the attention of Cecil de Mille, who made a replica of it, and thus it has appeared in several pictures.

SPOTLIGHTING LITTLE THEATERS

(Continued from Page 9)

from continuing another year. Schedule all expenditures within this fund. If you cannot afford scenery use draperies. If you can't have period costumes do it in modern style. If you can't, because of lack of finances, do one thing do something else. It may be more interesting the new way. You have to make up in planning originating and contriving for what is lacking in finances. Once a season is under way it is possible to use the receipts from the first play as a budget control figure. For example, this is elementary of course, suppose the receipts from the first play are one hundred dollars and your receipts are greater than your expenses then take a sum out for a safety margin, say twenty dollars, and break the remaining eighty down into parts allocating a fixed amount to house expenses, salaries, and production expenses. Give to the person who is responsible for each department the amount that is allocated to his department and tell him that it is up to him to keep within the amount that is given or obtain donations for the balance he will need. This seems rather cold-blooded but when a person feels his responsibility and with it is given authority many things can be accomplished. A close and immediate check can be kept on the expenses by this means.

Timidity should have no place in the scheme of things for a Little Theater. A controlled daring is needed if there is to be success. Frequently the tendency of Little Theater Boards of Directors is to be ultra conservative. They are fearful of the debt bogey. As a result not much in the way of progress is made. The pressure of debt has made many an organization. It has had to work hard to pay off the debt and by doing so has learned how to get results. Doing the daring thing and active selling are two factors that help success.

Too much cannot be said for that thing called for lack of a better term or word, *esprit de corps*—the ability to get everyone working and liking it. The spirit of united we stand, divided we fall, of all for one and one for all, makes wheels turn and gets things done, but does it with a zest and a lively interest. Their reward will be that joy which the intelligent adult feels in the product of concerted, well-focused effort. Little Theaters needing it the most lack it. Let's have more of it.

The points we have given will help the Little Theaters with poor plays and players to be more useful and those with good productions to succeed.

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GARDENS GAY FOR EVERY DAY

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should be kept well apart. The Rock Rose, (Cistus), not the one of poor magenta so often seen, but the white maculata, or the purpurea, which is not purple as implied, but glowing pink. The old standby, blush-white Abelia, will cool any summer garden. It is, by the way, very much like the new Kolquitzia which is being widely hailed as a great find, but superior in form, in foliage and in flower, and should not be replaced by that impostor.

For the shady summer garden the Hydrangeas, especially the new French Hybrids, and the multitudinous Fuchsias we now have are most dependable. Ceratostigma is almost a shrub, of the much desired blue; and if there is room for a very large one, blue Plumbago is quite as willing to play the role of shrub as of vine. The bush Heliotrope is a joy from spring until almost Christmas.

For autumn the most colorful of the trees is the Harpulia, hung with scarlet balloons; it should be far more widely known and used. The Eucalyptus ficifolia will then be at its most brilliant orange, red or pink; and the white Bauhinea or Orchid Tree in its prime. Where it can have very cool roots, yet its head in the sun, the Mountain Ash is then a glory of orange berries.

Of autumn shrubs, none is more generous than golden Hypericum Henryi. The "Blue Spirea," Caryopteris, is an ideal mate to it. The Crotolaria will seem alight, in fall, with flocks of chartreuse yellow birds; the Plumbago still is busily floriferous as through all the summer, and the Brunsfelzia, as yet far too rare, a symphony in varied blues from almost white to indigo on the same bush; the regal Pleroma will flaunt its royal purple so brilliantly that it had better be enthroned where it can rule alone.

Over it all then, the Night Scented Jasmine, Cestrum, will distill its ardent incense. And the perfumed Yellow Ginger Lily—but our space is gone, and the flowers that bulbs and perennials and annuals lavish are "another story," and must await their turn.

VIEWING—WITHOUT ALARM

(Continued from Page 17)

first watch, who insists upon telling you the time at too frequent intervals. Houses have many functions, some of them more important than views, so striving for effective fenestration should not be allowed to interfere too much with the proper arrangement of the rooms for other living needs.

If you are a lover of gardens, you will face new problems in making a garden on a hillside. Perhaps you will find the best views from the house look out over the gardens, rather than into it. If the building site is large, terraces and walks will create excellent garden opportunities, but if the site is small, and the slope great, effective garden design will be almost impossible. The nourishing chemicals in the soil having been leeched out by countless rains, you will need to bring in good rich top soil, and work in lots of humus and fertilizers. You might as well know in advance that rich loam is found in the lowlands, not on hilltops.

I have been asked to mention the planning of the house to suit the contours of the ground. That cannot be discussed in a general way, for each individual site presents new problems that your Architect will have to work out for you, but, by all means, have the masses of the buildings, and particularly the roof lines, follow the natural levels of the site, so that the finished buildings will seem to fit the earth. If the house is properly planned for the land, it will become a part of the landscape, it will seem to grow from the soil, not dig into the hill at one point and soar into space at another. And remember, there are certain things you cannot do on a sloping site that would be possible on level ground. Please believe your Architect when he tells you, gentle reader, that it just isn't in the cards to have the street, the motor court, the garage, the upper garden, the lower garden, and all of the rooms on the same level!

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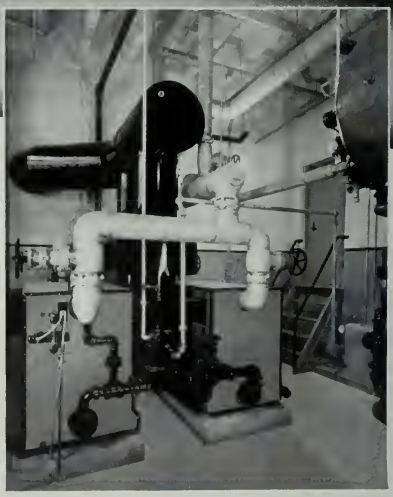
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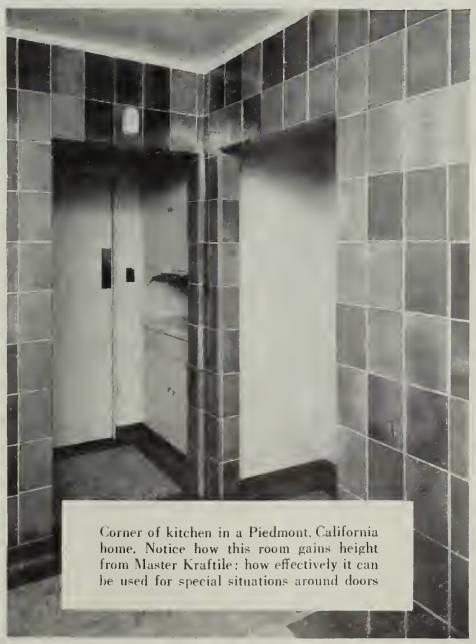
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EDITORIAL

CALIFORNIA'S BEACHES

What Do They Mean to the People of Our State?
Are They Worth Preserving and Developing?
Are They Real Tangible Assets?

By CARL P. STAAL

President Shoreline Planning Association of California

TO HAVE realized in full the beauty and value of our California beaches as they were left by Mother Nature, we should have had the foresight in the building of our cities and communities along the shoreline, to have kept all structures of any and every kind at least far enough back from the tideline to leave room for a main thoroughfare immediately paralleling the shore. In that manner only, could we have preserved the beauty and splendor of the endowment which nature so lavishly provided for the California seashore. To carry this picture further, the through highways paralleling the shoreline should have been constructed immediately inland from the beach sands wherever possible so that those who came to see our seashore would not have their view obstructed by unsightly cabins, billboards, sandwich shops, and worst of all, oil derricks.

It is our belief that we should be doing a great service to our state if, henceforth, particular attention were given to preservation of all of the remaining beauties of our California beaches, and to the matter of retaining our beaches for the use and enjoyment of the greater mass of our people as well as our tourists.

There is no form of outing which offers so much by way of opportunity for healthful outdoor rest and recreation, and there is no place where these great benefits can be had by young and old, rich and poor, with the expenditure of so little effort and money, and there is probably no form of recreation in which so many participate at the same time and for such a long period of each and every year.

One wonders why more effort has not been put forth to insure the permanent retention of these great playgrounds for the people of our state. The reason no doubt lies in the fact that our beaches and their preservation and improvement have been taken for granted and it has only been in recent years that the realization has come upon us that unless we make a definite effort and establish a fixed purpose to stop their exploitation by private interests, we shall have lost one of the State's greatest assets and attractions.

We have all been somewhat disturbed by the large areas of beach which have been removed from public use by clubs and other private interests, or in some cases, utterly ruined for recreational purposes by oil drilling.

Acquisition of our beaches by State, counties and cities should be encouraged as far as possible. Once acquired by these public bodies, it is reasonably certain that they will always remain public property and be available for use as public recreation grounds. Following this, state-wide support should be given to secure appropriations for improving and developing these beaches to the utmost, to the end that the greatest number of people may enjoy the healthful outdoor sports, rest and recreation which they provide, and that they may offer the greatest public attraction to our tourists and visitors.

Some of our large eastern cities, as for instance New York and Chicago, realizing that ample beach facilities provide one of the greatest tourist attractions and probably the best form of outdoor summer recreation, not only for their own people but also for adjacent communities, have, notwithstanding their adverse climatic conditions, expended enormously large sums of money to develop and preserve their shoreline for recreation and bathing. Surely California, with its magnificent climatic conditions cannot afford to lag behind by putting forth a comparatively small effort.

We are advised that tourists spend annually, in the vicinity of Los Angeles alone, from $215,000,000 to $220,000,000. They state that our beaches are one of our great attractions. We believe if California's beaches can be preserved for the use of the public and brought up to the highest possible state of improvement, along with the other facilities, such as hotels and resorts which must necessarily follow, the California shoreline will become one of the great resort places of America, and one of the beauty spots of the world.

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From a Photograph by Ivie Stein.

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

THE MISSION PAGEANT, given to raise funds for the restoration of the Mission at San Fernando, and which interests the civic and dramatic organizations of the entire valley, is given June 15-16-17-18-19. The play, "Fiesta de San Fernando Rey," was written by Marian Park, who also wrote the play presented two years ago. The requirements are for a fictional plot based on a historic background. The pageant-drama is given on the Mission grounds, the walls of the old church serving as a backdrop.

THE PAGEANT-PLAY, "Ramona" continues through weekends May 7-8, 14-15 at the Ramona Bowl, midway between the towns of Hemit and San Jacinto and is sponsored by the Community Association of the two towns. This drama of early California is a genuine outdoor play, filled with action and dialogue, and follows the story of Ramona as given in the Helen Hunt Jackson novel. This year Victor Jory directs the production and is also seen as Alessandro. Cristina Welles plays the part of Ramona, with Janet Scott as Senora Moreno. Mollo Sheron brings a fine voice to add warmth to the production.

THE MOUNTAIN PLAY vests the slopes of Mt. Tamalpais in romance each Spring and invites the San Francisco Bay district to enjoy drama in the afternoon. Historic tradition demands the production be the third Sunday in May and this year marks the twenty-fifth anniversary of the outdoor plays. The play is "Tamalpa" and the date, May 22.

CHARITY FETES fill many dates in May. May 6 the Salvage Shop of the Children's Hospital sponsors a benefit tea in the gardens of the home of Mrs. Frederick Klamp, Los Angeles. The Shop also maintains a convalescent home at Hermosa Beach. May 14 a garden fete is held in the home and gardens of Mrs. Edward Laurence Doheney on Chester Place, Los Angeles. The Sisters of Social Service, whose convent is on Westchester Place, receive the proceeds for their philanthropies. May 11 the younger members of the Assistance League sponsor a skating spree at the Rollerbowl in Hollywood for the benefit of the League's charities. The Hollywood Guild is interested in helping less fortunate members of the film industry: May 14 the Guild sponsors a garden party and art exhibit at the home of Mrs. Edward G. Robinson. May 15 the Guild continues activities with a softball game at Fiedler Fairfax field. The Hollywood Junior Guild, an auxiliary group of subdebs, announce a tulip dance in the Beverly-Wilshire, May 19.

CASA ADOBE of the Southwest Museum, Los Angeles, holds the annual fiesta, May 1. A special program illustrating life in early California from the advent of the Spaniards to the close of the Mexican period is presented.

INTERNATIONAL SHRINE CONVENTION is held June 7-8-9 at Los Angeles, with special events at the Coliseum, including the Motion-Picture Electrical Pageant, and the pageant-drama, "Cavalcade of California," depicting the days of the dons with fiesta, fandango and rodeo.

NATIONAL ASSOCIATION of Credit Men hold the 43rd Annual Credit Congress at the St. Francis Hotel, San Francisco, June 5-10.

HARBOR DAY, May 14, has been planned by a joint committee from the Newport Harbor Regatta Association, the Newport Harbor Chamber of Commerce and the Orange County Harbor Committee and the celebration is titled Orange County-Newport Harbor Day. Heading the three groups are Staff Commodore Albert Soiland, Paul A. Palmer and Harry Welch.

CALIFORNIA GRADUATE SCHOOL OF DESIGN, Carmelita Gardens, Pasadena, is presenting the second industrial designers' exhibit to May 11.

CONGRESS of the Parent-Teachers Association is held, May 23-27, at San Francisco. The theme of the meeting is character building and character education.



On the scenic drive from Santa Maria to Point Sal.

POINT SAL AND POINTS NORTH

By ELLEN LEECH

THE usual motorist on his way north forgets about the sea after leaving Santa Barbara and marvels at the beauties of Gaviota Pass, the oak-crowned, rolling hills beyond and the fertility of the Santa Maria Valley. Reaching the Santa Maria Inn he asks directions to the wild flower fields, the seed farms, and the "Salad Bowl," so-called because of its wealth of vegetable gardens. Because of this lack of interest in the sea, one is apt to miss a portion of the coast which has played a vital part in the development of the Valley. This is Point Sal, which once served the whole neighborhood as a real port and is now a scenic drive giving in beauty what it once extended in trade.

The road to Point Sal leads out through Santa Maria and around rolling hills which take on matchless colors at varying hours of the day. Through a quiet pastoral valley, it winds until upon rounding a sharp curve the sea stretches out and breaks into glittering fragments on the rocks below. At this season of the year the Point seems pledged to romance as it is crowned with flowers, providing a sort of "loves me, loves me not" atmosphere. Yet here when the world was younger and California was recalling the chivalrous charms of the Dons and the rugged affections of the Forty-Niners, around 1873, Point Sal was a real port and served the Valley valiantly. As there was no pier, produce, grain, wool, hides and tallow were lightered to the vessel, and when lumber was to be delivered ashore it was surfed in, providing great sport in the garnering.

In those days the carretas creaked endlessly to the warehouses that the shipments might be on hand when the vessels came in. Now the creaking is mostly done by the hones of the nice old gentlemen who tell of past events. In 1880 a railroad was built, a railroad that was not adverse to all the aid nature could give, so that the loaded cars were parked conveniently and when wanted the natural incline made it possible for them to coast down under their own power. When unloaded they were brought back by horses and mules.

In the spring the golden poppies and sea coreopsis bring to mind that there was once a Point Sal Mining Company, which was fairly profitable but since the gold bearing sand was about eight feet below the surface the tide was a serious menace. Then as late as 1891 the gypsum mines were active in the vicinity and the Point Sal rock supplied tons of the gypsum formerly brought from an island in the Gulf of California.

In this topsy-turvy season of rain in the valleys and snow on the mountains, it is easy to prophesy that the slothful souls who missed the wild flowers may still see them. The picturesque drive to Point Sal will retain its spring beauty for weeks, and a visitor will be content to lie on the rocks and dream.

YACHT CLUBS are busy in May, holding inspections, dating opening events, and planning races. May 8, Class races at Balboa, Stars and P. C. races at San Diego; series race at Cabrillo Beach. May 14-15, San Clemente Island race. May 15, Small boat races, Los Angeles Harbor, opening San Diego Yacht Club; Long Beach star fleet spring series. May 21, Opening Newport Harbor Yacht Club; opening Long Beach Yacht Club. Races Long Beach to Newport and return. May 22, Races, Newport; Long Beach Star fleet series; Small boat Southern California Invitational at Long Beach; series races at San Diego; annual Cabrillo Beach treasure hunt, small boats. May 27-30, Annual Southern California Power Cruise, 400 mile navigational race for T. Higbee Embry Trophy. May 28-30, Class races, invitational, Los Angeles Yacht Club. Openings at Coronado, Alamitos Bay, and Santa Monica Sailing Club. May 28, Forty-five-foot race to Coronado Yacht Club from San Pedro. May 29, Long Beach Star fleet spring series.

NATIONAL SUMMER DOG SHOW, sponsored by the Los Angeles Kennel Club, is held May 21-22 in the gardens of the Ambassador Hotel. Jack Bradshaw is the superintendent.

PIONEER DAYS are celebrated, May 21-22 at El Monte with parades, and historical pageants.

THE WELSH EISTEDDFOD is holding the twenty-seventh annual May 27-28, at the Belmont High School, Los Angeles. The Eisteddfod was organized 1500 years ago to create an interest in the arts, and during each meeting men and women present in competition their songs, poetry and dances.

CALIFORNIA BUILDING-LOAN LEAGUE holds the 33rd Annual Convention in Santa Barbara, May 19-21.

COMMUNITY DANCES at the Civic Auditorium, Pasadena, formerly conducted by the Community Dance Association, led by Mrs. William B. Munro, are now directed by the city of Pasadena each week, Friday and Saturday nights.

DANCE FESTIVAL at Mills College, Lisser Hall, concludes May 11, with Maxine Cushing presenting "Dance on the Pacific Coast."

MUSEUM OF ART, San Francisco, continues through May the series of free half-hour dance programs on Sunday afternoons at two.

"CINCO DE MAYO" fiesta is held at Old Town, San Diego, May 5, and includes traditional dances and observances.

CONVENTIONS held at San Diego include: California Exchange Clubs, May 12-14; Western Traffic Conference, May 17-19, and California Division International Association for Identification, May 25-28. A Spring Fair of Household Appliances is held at Balboa Park, May 18-22.

DR. RUDOLF von URBAN, Viennese psychoanalyst and author, speaks at the Huntington Hotel, Pasadena, May 4, on "Self Knowledge Through Psychoanalysis."

WILD FLOWER area is gradually diminishing in exposed sections in southern California but the canyons and the mountain slopes will show much color and beauty through the most of the month. The Santa Maria district, around Orcutt, on the Mesa, and on the drive to Point Sal many flowered vistas are in evidence. A low growing fennel gives a bronze undertone to the Santa Maria fields, and occasionally a silvery sheen is gained from the wild oats.

CHERRY TREES offered hundreds of acres of bloom around Beaumont, and in Cherry Valley the festival, celebrating the harvest of the fruit, is held June 9 to 12, inclusive.

SAN DIEGO DISTRICT offers the Spring Flower Show at Balboa Park, May 1; a Wild Flower Show at Town Hall, Julian, May 1-31.

SPRING GARDENS WEEK in Victoria, B. C., May 4-11—Empress Hotel is the headquarters.

FIESTA DE LAS FLORES is held, May 20-22, at San Louis Obispo.

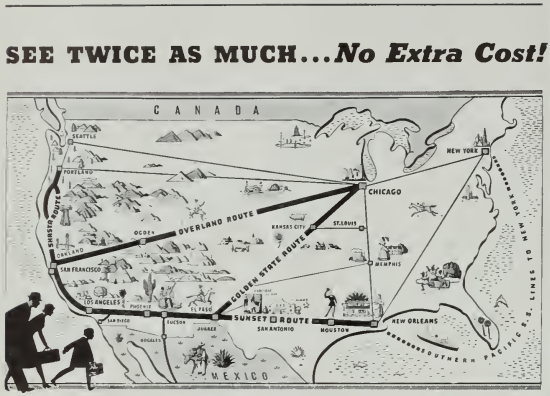
ANNUAL CACTUS SHOW, May 13-15 at Pasadena.

SPRING HORSE SHOW is held at the Fair Grounds, Sacramento, May 14-15.

ASSISTANCE LEAGUE sponsors a Charity Horse Show at Santa Ana, May 21-22.

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PRODUCERS' COUNCIL of Southern California invites architects to attend the banquet and informational meeting to be held the evening of June 7th in conjunction with Gladding McBean & Co. at 2901 Los Feliz Blvd., Los Angeles. The meeting will include group inspections of the plant in operation and information on the development of ceramic veneer, Franciscan pottery, Hermosa tiles and other burned clay products. Motion pictures of the new Federal Building at Los Angeles, now under construction, will possibly be shown.

NATIONAL REAL ESTATE ASSOCIATION officials, including President Joseph W. Catharine of Brooklyn, Regional Vice-President D. D. Watson of Oakland, National Director Charles B. Shattuck of Los Angeles, and Executive Vice-President Herbert U. Nelson of Chicago are visiting California points for a series of local board contacts. The officers attend the thirty-third anniversary meeting of the California Real Estate Association's board of directors at Inglewood, May 27.

JUNIOR WOMEN'S BOARD of the San Francisco Museum of Art hold an exhibition of room decorations at the museum for several weeks in May, opening May 11 with an individual preview.

SAN FRANCISCO GARDEN CLUB has adopted a new slogan, "Gardens at your Windows, Plants at your Doors" in their campaign to make the city a veritable flower garden during the International Exposition next year.

THE DOCTORS' DAUGHTERS, one of the oldest philanthropic organizations of San Francisco, give their annual card party, Tuesday afternoon, May 24 at the St. Francis Yacht Club. Proceeds go to the emergency fund of the organization, which cares for cases not provided for through ordinary channels.

NAPA GARDEN CLUB of Napa Valley holds the annual flower show, May 14-15, at the Napa Chamber of Commerce. Mrs. Jerome Landfield is president of the club.

TANFORAN COMPANY, LTD., of San Bruno, California, announces dates for the May racing events:

May 3—San Bruno Handicap—$2000.
May 7—King's Mountain Handicap—$2500.
May 10—Twin Peak's Handicap—$2000.
May 14—Woodside Handicap—$2500.
May 17—Trial Handicap—$2000.
May 21—Tanforan 3-Year-Old Championship Handicap—$5000.
May 24—California Bred Juvenile Championship Stakes—$2500.
May 28—Exposition Handicap—$5000.
May 31—Tanforan Juvenile Stakes—$2000.
June 4—Marchbank Handicap—$15,000.

ETHA WULFF discusses "Poster Art and Post-Impressionism," May 14; and "The Child as An Artist," May 28, at the M. H. de Young Memorial Museum, San Francisco. On each Sunday afternoon Miss Helen Gordan lectures on the permanent collection of the Museum.

ARCHITECTURAL AWARDS announced at Santa Barbara included: First award in the Federal Building Division to Reginald Johnson for the post office; first award in hotel building to Gardner Dailey for the Biltmore Casino; second award in commercial buildings, office and shop, to Reginald Johnson. There were eight mentions. The jury was Winchton Risley of Los Angeles and Roy Wilson of Santa Paula.

MUSIC

PHILHARMONIC ORCHESTRA, Otto Klemperer, conductor, under the auspices of the Southern California Symphony Association, closes the season, May 7, with the 6th Brahms Cycle at the Philharmonic Auditorium, Los Angeles. Announcement is made of the re-engagement of Dr. Klemperer as conductor and musical director for a period of three years. During the season the orchestra was heard in a series of concerts at San Diego, Santa Barbara, Claremont, Pasadena, and at U.C.L.A. Children's concerts were presented in Los Angeles and Pasadena, and national broadcasts were made.

FEDERAL MUSIC PROJECT of Southern California announces the following attractions at the Belasco Theater, Los Angeles:

May 4-8, "Chimes of Normandie."
May 10, Symphony concert, Gastone Usigli, conducting, featuring "Gettysburg."
May 13-15, "H. M. S. Pinafore."
May 17, Symphony concert, Dr. Richard Hageman, guest conductor, with Lisbeth Evans, guest 'cellist.
The "Mikado" is staged again as a part of the May Music Festival.
The climax of the Festival is the presentation on May 30 of Verdi's "Requiem" with the combined Federal chorus of 200 voices and the symphony orchestra at the Greek Theater, Los Angeles, where a summer schedule of attractions will follow.

MUSIC ALUMNI ASSOCIATION of U.S.C. presents the premiere of "Bombastes Furioso" by Pauline Alderman of the School of Music faculty, at Bovard Auditorium, May 10.

SANTA MONICA AUXILIARY of the Women's Committee of the Philharmonic Orchestra give the final program of a season of morning musicales, May 11, at the home of Mrs. Harry Johnson in Brentwood. Mrs. Johnson is chairman of the committee.

ELIZABETH ERSHOFF, harpist, is presented by Alfred Kastner at the Biltmore Music Room, Los Angeles, May 11. She programs the "Introduction and Allegro" by M. Ravel, and for this composition Miss Ershoff is assisted by Richard Linden, flute; Pierre Perrier, clarinet; Albert Angermayer, violin; Abe Weiss, viola; Fernand Lhoest, 'cello.

MARY CARR MOORE conducts two of her compositions at San Francisco, May 3, through the invitation of Alfred Hertz, director of the San Francisco Federal Music Project.

YASCHA BOROWSKY, violinist, is heard in recital, May 12, at the Biltmore Hotel Music Room, Los Angeles. Betty Ann McRoy, soprano, assists and the accompanists are Constance Piper and Uzia Bermani.

THE MacDOWELL CLUB OF ALLIED ARTS sponsor the California Society of Composers in the presentation of a three-day festival at the Friday Morning Club, Los Angeles, the first week of May.

PRO MUSICA, Los Angeles Chapter, presents a program, May 6, at the Women's Athletic Club. The contributing artists are Olga Steeb, Helen Mead Little, Irene Robertson, Gerald Taylor and a quartet consisting of Joachim Chassman, Herbert Offner, Reuben Marcus and Lajos Shuk.

HOLLYWOOD QUARTET, founded by Warwick Evans, consists of Nina Wulfe, Doris Cheney, Margaret Hayes and Lysbeth LeFevre. The ensemble is heard, May 15, at the Pasadena Civic Auditorium with the Music Festival through the generosity of Mrs. Elizabeth Sprague Coolidge. The Quartet is also heard the same week at the Central Library of Los Angeles.

HOLLYWOOD APOLLO CLUB, conducted by Malcolm McMillan, is heard in concert, May 4, at the Wilshire-Ebell Theater. Olive Arnold, lyric soprano, is the guest soloist, singing two groups of songs.

MUSICAL EVENTS at the Savoy Theater, San Diego, include, May 2, San Diego Symphony Orchestra; May 4, Concert by Federal Opera Chorus; May 6, Opera given by Federal Music Project.

A JUBILEE CONCERT is given by Pomona College, Friday evening, May 6, at the Philharmonic Auditorium, Los Angeles, under the musical direction of Ralph Haine Lyman. Pomona's two outstanding men's and women's Glee Clubs of some 64 voices participate. The program includes several numbers by the college string orchestra, directed by Kenneth G. Fiske, and a group of piano solos by George Adams,

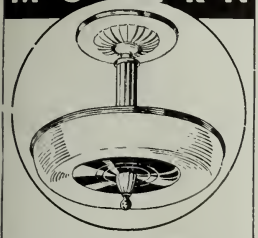
CIVIC LIGHT OPERA ASSOCIATION of Los Angeles, under the general direction of Edwin Lester, presents a springtime festival of the operas of Romberg and Kern for four weeks, opening May 16, at the Philharmonic Auditorium. John Charles Thomas, baritone, sings the leading role in "Blossom Time," the first event, and is supported by Francia White. May 23, "The Student Prince" introduces Stanley Morner and Della Lind, young Viennese favorite. "New Moon" is given the week of May 30 with George Huston and Francia White in the featured roles. "Roberta" follows the week of June 2. Both L. E. Behymer and Merle Armitage act as advisory aides in this civic festival.

KIRSTEN FLAGSTAD closes the Behymer Artist Series with a song recital, May 3, at the Philharmonic Auditorium, Los Angeles. This artist is heard in Pasadena at the Civic Auditorium, May 5, on the Elmer Wilson course.

RIVERSIDE OPERA ASSOCIATION closes the sixth season under the direction of the well known American soprano, Marcella Craft, with the presentation of "Fatinitza," May 19, 21 and 23, at the Riverside Junior College.

MUSIC FESTIVAL ASSOCIATION announces the Pasadena Music Festival is held at the Civic Auditorium, May 16 to 21, inclusive. Among the artists heard are, Rose Bampton, soprano; Mario Chamlee, tenor; Douglas Beattie, baritone, and Myrtle Leonard, contralto. The Pasadena Civic Orchestra; an orchestra of selected men from the Los Angeles Philharmonic Orchestra; and a chorus of 200, trained by Dr. Richard Lert, will participate in the Festival. Dr. Lert is the musical director and conductor of all principal performances. Principal events include a performance of the oratorio "Saul and David," and an Artists' Night of favorite opera selections and songs.

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THEATER NOTES

COMMUNITY PLAYHOUSE, Pasadena, continues the series of plays under the heading of Spring Play Schedule with marked success. Two plays are given each month, running approximately two weeks and opening on Tuesday evening. No performance on Sunday, matinee on Saturday only. Gilmor Brown supervises all direction.

May 3-14, "Merrily We Roll Along," by George Kaufman and Moss Hart.

May 17-28, "George and Margaret," by Gerald Savory.

May 31-June 11, "Star of Navarre," by Victor Victor.

June 13-25, "Tonight at 8:30," by Noel Coward.

Timely and topical is the coming Midsummer Drama Festival, June 27 to August 13, for in its "Seven From Shaw" the Festival brings Shaw's brilliant satire on man and civilization. George Bernard Shaw, recognized as one of the truly great dramatists, has given his permission for the presentations, and his approval of the theme of the Festival's progress and for the title "Seven from Shaw."

MEXICAN PLAYERS at Padua Hills Theater, near Claremont, continue the production of "Ysidro" through May 14. The ancient rituals of Indian worship are introduced, and enchanting use is made of the primitive dances and rhythms, creating a brilliant scene of festival. Evening performances, on Wednesday through Saturday, open at eight-thirty, with matinees at two-thirty on those two days only. "Calle del Beso" opens May 18.

CALL BOARD THEATER, Hollywood, presents "The Savage Beast" by Raymond Lee, young Hollywood playwright, opening May 9. Frances Douglas Cooper directs the play.

STUDIO VILLAGE GUILD THEATER, Los Angeles, announces the opening of Katharine Kavanaugh's latest play "Who's Hooey" May 4. George Sorel, continental actor-director, is directing this production.

EL CAPITAN THEATER, Hollywood, is the scene of "People Don't Do Such Things," a modern interpretation of the play "Hedda Gabler" by Henrik Ibsen, given May 9 for the benefit of the Continuance Fund of the Philharmonic Orchestra of Los Angeles.

LITTLE THEATER of South Pasadena presents the historical drama "Sundown" the week of May 8. Robert Jaye Kenney is seen in the role of "Pico," the Indian neophyte.

BILTMORE THEATER, Los Angeles, presents Francis Lederer in "Golden Boy" for one week, opening May 2.

"SKY HIGH" is the play selected by the Junior League of Pasadena, for presentation at two matinees, May 13 and 14, at the Civic Auditorium. This play was given the award as best original children's play in competition last spring, and is co-authored by Mrs. Joseph Holt Rose and Mrs. Chandler P. Ward, both members of the Pasadena Junior League. Script, direction, scenery, costumes, music and the cast are all the work of the League members. For the sixth consecutive season Mrs. Harold Landreth will direct the play.

LOS ANGELES SOCIAL THEATER, presents the Los Angeles premiere of Clifford Odet's "Awake and Sing" at the Hollytown Theater, 1743 No. New Hampshire, opening May 24 for a four week engagement.

HELEN HAYES brings the long awaited "Victoria Regina" to the Curran Theater, San Francisco, opening May 16.

AT THE GEARY THEATER, San Francisco, "You Can't Take It With You" continues for several weeks in May. Opening May 23 is "Thanks For My Wife."

GOLDEN BOUGH PLAYHOUSE, San Francisco, presents "They Knew What They Wanted" by Sidney Howard, begins May 7.

PALO ALTO COMMUNITY PLAYERS give Zoe Akins' "The Old Maid" as the major production, May 18, 19, 20.

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ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: To May 15, Margaret Petersen's oil and tempera paintings.

CARMEL

CARMEL ART ASSOCIATION: The work of members in various media.

CORONADO

GALLERIES, Hotel del Coronado: Paintings by Eastern and Western artists.

CLAREMONT

SCRIPPS COLLEGE: Exhibition by the Art Department under the direction of Millard Sheets.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Oil paintings, watercolors and prints by Western artists.

GARDENA

GARDENA HIGH: Purchase Prize Exhibition.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Throughout the month marines by Leon Lundmark.

FILLMORE

ARTISTS BARN: Second Annual photo-salon throughout May.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Paintings and wood sculpture by Charles Schlein. To May 14, showing of paintings of horses by Mary Thomas.

PRINT ROOMS, 1748 N. Sycamore: To May 14, paintings, watercolors and prints by Theodore Czebotar.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: Exhibition by the Art Department.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal handicrafts.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: Paintings by local artists form rotating exhibitions which are changed monthly.

RAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: "Development of Landscape Painting" is shown in facsimiles of masters.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To May 21, an exhibition of paintings, prints, sculpture, caricatures, etc., by motion picture people.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Exhibition of watercolors.

SILVER BELL, 492 Coast Blvd.: Paintings and prints by invited artists.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Indian and desert paintings by Harrison Heinrich.

CHOUINARD SCHOOL, 841 S. Grand View: To May 14, recent paintings by Clarence Hinkle.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Ninth Annual Competitive Exhibit by California artists.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To May 21, continuation of the Fifth Annual Exhibition of California Figure Painters, including Mabel Alvarez, Lee Blair, Walter L. Cheever, Elanor Colburn, Arthur Durston, Nicolai Fechin, Einar Hansen, Robert H. Kennicott, Kathryn W. Leighton, Tom E. Lewis, Dan Lutz, Buckley Mac-Gurrin, Jean Mannheim, John Mottram, Richard Munsell, Otis Oldfield, Phil Paradise, Stanley Z. Reckless, John Hubbard Rich, Frances Roeding, Geneve Rixford Sargent, A. Katharine Skeele, Max Wieczorek. Sculpture by Brents Carlton, Ruth Cravath, Karoly Fulop, Henry Lion, Eugene Maier-Krieg, Raymond Puccinelli, George Stanley and Nishan Toor.

FEDERAL ART PROJECT GALLERY, 608 S. Berendo St.: Continuous exhibit of oil paintings, watercolors, sculpture, lithographs, and ceramics, changed frequently. Open daily 9 a.m. to 6 p.m.



Burt Procter of Pasadena, with nice color and a facile brush, gives a definite feeling of beach life in his "Rambler Cottage."

LOS ANGELES MUSEUM, Exposition Park: To June 12, 19th Annual Painters and Sculptors exhibition. Artists West of the Mississippi throughout the month. Festival of Allied Arts, Scholarship Section, May B to 30.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Spring term continues to June 5. The Institute has offered two full-year scholarships in the contest sponsored by the Southern California Festival of Allied Arts, conducted May B to May 31.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Paintings by Edward Biberman.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts, especially fine basketry. Open daily except Monday, 1 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Permanent collection.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To May 15, Edna Reindel's paintings. The paintings of Power O'Malley are being held over for another two weeks.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: To May 28, a one-man show by E. Sargent Kingsley, one of the Women Painters of the West.

U. C. L. A. CAMPUS GALLERY: Exhibition by invited artists.

U. S. C. CAMPUS GALLERY: Show arranged by Art Department.

LONG BEACH

ART ASSOCIATION, Villa Rivera: Exhibition by members of the Association.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Spring exhibition by students.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: General show, work of members.

OAKLAND ART GALLERY, Municipal Auditorium: To June 5, third annual Sculpture Exhibit.

PALOS VERDES ART GALLERY, Public Library: Exhibition arranged by members.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Chinese prints, fan paintings, tapestry and damask hangings, carved jade and ceramics.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Work selected from the Josephine P. Everett collection of oil paintings.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Paintings by Richard Taggert, Jessie Arms Botke, Nell Warner Walker, Henry Sharpe, Aaron Kilpatrick and Burt Procter.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Watercolors by Harold Gaze; oils by Leonard Borman. A fine collection of paintings and antiques from estates of the East, and of California.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotonda of Mission Inn: To June 15, continuous exhibition of the work of members, changed the first and fifteenth of each month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Work of the members of the Prairie Print Makers.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: To May 15, Old Masters, loaned by the Schaeffer Galleries of New York City; to May 20, prints from the bequest of Mrs. Henry A. Everett; opening May 6, 48th Annual Exhibition of American Paintings (circuited by the Art Institute of Chicago); "A Trio of Contemporary Americans" (McFee, O'Keefe and Speicher); paintings by Charles A. Fries; exhibitions by the San Diego Art Guild, May 1-15, landscapes and sculpture, May 16-31, figure paintings; paintings by Wylie Stirrett and Alethea Friedeman; from May 10, exhibition by U. S. Camera Salon; from May 22, work by the students of San Diego State College.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Photo engraving exhibit.

AMBERG-HIRTH GALLERY, 165 Post St.: Contemporary craft work, textiles, new linens, metals, wood.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Western Artists Associated.

VERA JONES BRIGHT STUDIO, 165 Post St.: To the collection of reproductions of fine paintings now is added exhibitions of originals. Each exhibition is hung for one month. A series of charcoal drawings of Inyo County landscape by Rinaldo Cuneo is followed by a group of Geneve Rixford Sargeant's latest work. Next is an exhibition of paintings by Harriet Whedon.

COUVOISIER GALLERIES, 133 Geary St.: American and French moderns.

DE YOUNG MUSEUM, Golden Gate Park: Permanent collection and recent accessions. Photographs by Zelina Nothmann. Posters by Cassandre. Modern art, colored lithographs by Daumier and Gavarni.

PAUL ELDER GALLERY, 239 Post St.: To May 21, watercolors by Ruth Fisher. May 23 to June 11, wood engravings by Clare Leighton.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Old master drawings, from the collection of Sir Robert and Lady Witt. Opening May 4, watercolors by American artists (Feragil Galleries).

SAN FRANCISCO MUSEUM OF ART, Civic Center: William Gaw paintings, drawings by Moagliani; James Couper Wright. Watercolors and historic rock pictures to May 13.

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SAN GABRIEL ART GALLERY, 343 Mission Dr.: Paintings and lithographs by Mabel Alvarez. Continuous exhibition by invited artists. The work of local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: The art collections, library exhibitions and botanical gardens are open to the public through the Exhibitions Office. Visitors are admitted by cards, available on application by telephone or mail.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibitions sponsored by local artists.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Work of members of the Association.

PUBLIC LIBRARY: Throughout May, work of the students of the Junior High School of Santa Monica presented under the supervision of Stanley Darrell Rollin.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Decorative oil paintings by Tulita Westfall. Watercolors by Dr. Bailey Willis.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: Etchings by Anders Zorn Mielziner-Whistler theater designs. California Watercolor Society exhibition. English Gothic rubbings. Vivian M. Carkeek Memorial collection of Wedgewood. 18th Century English portraiture. Room designs. Group exhibition of Seattle artists.

MISCELLANY

IN THE ART CONTEST of the annual Southern California Festival of Allied Arts conducted from May B to 31, Los Angeles, scholarships are presented to ten winners. Mrs. Oliver C. Bryant, art chairman, completed the arrangements. Among the jury on awards are members of the National Academy and distinguished artists of the south.

CLEARWATER JUNIOR HIGH SCHOOL bought two paintings in their recent purchase prize exhibit by California artists. Both are figure paintings by Will Foster, A. N. A. and Hernando Villa.

AT THE ART INSTITUTE of Chicago, in the seventeenth international exhibition of watercolor painting, to continue to May 30, Millard Sheets won a $100 purchase prize for his tropical watercolor, "Mystic Night." Milford Zornes was awarded the William H. Tuthill prize for "The Well at Guadalupe," a Mexican scene. Millard Sheets is especially honored as twenty-two of his paintings were invited and are shown in a separate room.

THE CALIFORNIA ART CLUB announces the list of new officers: Ralph Holmes, president; Roger Noble Burnham, 1st vice-president; Clyde Scott, 2nd vice-president; Fletcher Ford, treasurer; Gretchen Bemmerman, secretary, and Francis Vreeland, corresponding secretary.

THE MUSEUM OF MODERN ART, New York, at the invitation of the French government has assembled an exhibition of American art to be shown at the Jeu de Paume, Paris, from May 24 to July 13. Among the Californians asked to enter the show are: Doris Rosenthal of Riverside, Paul Starrett Sample, Pasadena, Millard Sheets, Pomona, Maurice Sterne, San Francisco, Mr. Sterne also has an entry in the sculpture division. And Isamu Noguchi, Los Angeles, has entered "Portrait of My Uncle" in terra cotta.

HARRY MUIR KURTZWORTH announces the establishment of an Academy of Art at the Frances Webb Galleries, 2509 West Seventh Street, Los Angeles, where Maynard Dixon will conduct a course in painting for laymen or artists.

JASON HERRON, sculptor, has resigned from the assistant supervisorship of the Federal Art Project in Los Angeles County. This was necessitated by her desire to return to her work, which has been neglected since last June.

CARL RUNGIUS, N. A., whose usual winter residence is New York is in California for the second season and is delighted to find many old friends in Pasadena. Banff is his home during the summer and there he paints his pictures of big game in their rugged mountain habitat. He has several canvases and many etchings at the Biltmore Art Salon in Los Angeles.

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A description is almost not necessary, but the above is the Malibu Sunset Buffet. The table is attractively set with Mason's Old English porcelain and pottery. A checked table-cloth partially covers the polished wood which rests on four corner "pilings." Life preservers are within easy reach of the guests and even a hefty sailor's rope nautically coiled "below." From J. W. Robinson Company in Los Angeles.

A SOLILOQUY ON ART

By EDWYN A. HUNT

Life and its beginning—
Art and its unfolding—
Death and its strange ending—
Who can understand?

One man molds a lump of clay
Into an exact likeness of a head,
Ears and nose of correct length—
Mouth proportioned like a master,
Yet, when through, it is not art.
Another man molds a lump of clay
Into a symbol of a man—
The same man and recognition
Seems to depend on a psychic gift;
Yet the result is art.

Somewhere, underlying all art
Is a creative force that flows
Into a pattern, shaped by rhythm.
There is ecstasy and exaltation,
That symbolic fusion
Of the mental, spiritual,
And material force of a man.
Behind his insensate drive
Is an idea that compels attention.
His body becomes attuned
To the beat—the cacophony
Of desire, and in the mystery
Of complete harmony
Emerges some work of art.

It may be a song, a poem,
A great painting, a novel;
It may be a carving in wood,
Or the side of a mountain
Hewn out of granite
To be seen fifty miles away,
But in the secret place
Of an artist's heart vision
Impels him onward toward perfection.

After a vision has been accepted
An artist must find his medium.
He may plan a drama
For a thought best expressed
In lyric verse,
Or write in verse that which
Prose might have made sublime.
Basic vibrations in the arts
Are attuned to each other,
But in different octaves.
And many a mistake is made
Trying to fit an intense emotion
Into a low, slow vibration.

The sonorous chords of Beethoven
Cannot express the lyricism of Puccinni,
Nor the aloof tonal dissonance
Of Debussy encompass
The Rhapsody in Blue.
Music of the older masters
Seemed to beat to a lower rate
Than the syncopated moderns,
Lifting the spirit into a realm
Of intense neuroticism.
The structural alliteration
Of the symphony and realistic sequence
Of the Crapshooter by Copeland
Dwell on different planes.

The transcendent poetry
Of The Clair du Lune
Has affinity with our own beloved
Renascence by Millay,
Or the impressionistic phantasy
Of Whistler's many bridges.
Each artist learns to accustom himself
To an accepted medium,
And through that medium fashion
A world of beauty of his own.
His physical conformities
May determine the path of his desire.

So too, in painting,
Artists are prone to follow patterns
And mere facial technique
Of some famous egoist
To whom the method was innate.

Art vogues grow out of ennui;
Literary battles emerge in paint
To the confusion of mankind.

Cézanne, driven by exotic urge,
Failed to draw, yet sought to paint
Form that was three dimensional
In color that was thin and accidental,
And from his hurried improvisations,
Unfinished symphonies of color
Emerged a school of art
Trying to express naiveté,
And then the robust Matisse
Carried on to make of human form
A mere symbol of basic structure.

(Continued on Page 36)

CALIFORNIA POET'S CORNER

BEFORE BALBOA

By Robin Lampson

The Pacific was there before Balboa and Magellan
perceived it: its currents
Had churned from New Guinea to Peru, from
Panama to China, from Japan to Alaska,
For as many milleniums as the Mediterranean had
swept from Phoenicia to the Straits of Gibraltar;
And the moon had lifted and lowered its tides on
the shores of California and Borneo
Longer, perhaps, than the gentle Aegean had lapped
at the seacoast of Greece.
The wise children of China and the primitive,
guileless Polynesians anciently navigated
The waves of the restless Pacific—but the greatest
of oceans, with its fishes and whales,
Was timelessly there, antedating the eye and the
oar of the earliest man.

And that vaster Pacific of the sky, the thalassa
behind the visible stars
With its unseen archipelagoes of suns, had twinkled
and whirled in the earth—enveloping
Dark though infinite cycles—before Galileo magically
drew it
Through the telescope's tube to the feeble but
insatiable and marveling eye of mankind.

Even so the teeming Pacific of the subvisible had
surged and swirled forever,
Hidden within the ultimate innermost pinpoint of
our flesh's own vision,
Barred from man's knowledge by the narrower
Darien of the bare eye's inherent myopia—
Beyond reach of our obtuse huge spears of perception,
laughing at the blunt knives of our
learning,
Until Master Antonius van Leeuwenhoek ground
his four hundred delicate lenses
And fashioned his pioneer microscope to pry open
to his patience an inner infinity.

OUR POET OF THE MONTH

ROBIN LAMPSON, an outstanding contemporary California poet, is author of "Laughter out of the Ground," an epic of the gold rush period, and several less important volumes of poetry. Among the latter are "The Mending of a Continent," a poem commemorating the San Francisco-Oakland bridge and the Golden Gate bridge. "Laughter out of the Ground" was published by Scribners, and ran through three editions in less than nine months—a best seller record for poetry. Mr. Lampson is now working on another major poem, "Death Loses a Pair of Wings," also to be brought out by Scribners. The new book is based upon episodes in the life of Dr. William C. Gorgas, who was chief engineer in Cuba at the time of the abatement of the mosquito nuisance and the bringing of yellow fever under control. The poem here used is an excerpt from "Death Loses a Pair of Wings," and first appeared in the February number of the *Forum* of New York. It is reproduced with permission of that magazine, and through Mr. Lampson's courtesy.

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Mary Silcott, Smith Dawless and Thelma Laird Schultheis in "Nocturne" presented by the Monrovia Gold Hill Players. "Nocturne" was one of the prize winning plays in the recent Southern California Tournament.

THE GOLD HILL PLAYERS OF MONROVIA

By ELINOR SCOVILLE

ASK any active member of a Little Theater how the situation stands, and you will hear a depressing story of how hard it is to keep going and how little civic interest is shown in the movement. But, you will find a dramatic group in existence wherever there are twenty-five people gathered together. Drama draws together enthusiasts from every walk of life, and is a leveler of position, as laborer and socialite join forces to put the production over, painting scenery and rustling props, not to mention knocking down friends and making them buy tickets.

The story of the Gold Hill Players of Monrovia is no different, but despite discouragements and bad luck, this group celebrated its sixth producing year in April. Monrovia always wants a Little Theater group, and then doesn't do anything about it when one is organized. Now though, it is a far cry from the one-act plays produced on an eight-foot stage in a member's studio, to the three-act plays by noted authors, presented in the rented theater, with real theater seats. The Players, with many of the original twenty-five organizers still enthusiastically working among the membership, encourage new playwrights and directors as well as actors and actresses and have sent several members on to moderate fame on the stage and radio. The Players are ardent Workshop believers—classes are available to members, as well as Workshop meetings with student plays and guest speakers. Once a month they have a Workshop meeting with a student director presenting a one-act play, two Forum speakers from the membership, and a discussion of plays, theaters and policies. Miss Alice Garwood of the Pasadena Community Playhouse is giving two lectures a month at present at the Players theater, with two play groups presenting one-act plays for her criticism. Several times during the year purely social parties are given for members and their friends. Last winter the Players held an outstandingly successful Royalty Party, with everyone coming dressed as some member of Royalty, the proceeds going to royalty for public performance of plays. This winter the Players sponsored an old-fashioned Box Social, another costume affair, with skits by members, square dances and auctioned lunch boxes.

As for public productions, dramas, mysteries, comedies and all types of three-act plays are given, several times during the year. Plays are chosen from the pens of Noel Coward, Oscar Wilde, Roland English Hartley and other well known authors, as well as several works by members of the Players and other new and untried playwrights. Whenever a student director presents a play that the Executive board believes is of sufficient merit, this play is sent out as a guest presentation to fill out-of-town engagements.

To return to our opening theme, the Little Theater movement is hard sledding without civic encouragement. However, the Gold Hill Players, at the end of six years, are active and progressing and are in a small way a complete training school for devoted followers of the drama.



YACHTING AS AN ARCHITECT SEES IT

TELEGRAPHS, telephones, electricity, whirring machines, rushing automobiles, droning airplanes and howling radios, all the rush and hustle of modern life.

How to get away from it, capture a little peace, and revert to conditions existent in simpler times?

The ocean and a boat. Preferably a racing craft. And even though the contemporary racing yacht reflects the advancements in the science of aerodynamic and naval architecture, it still depends for its motive power on the winds. The means of handling are still, in principle, those used by seamen since men first ventured off shore in boats. And the power, man power. The race is still to those who best use those simple elements.

The start of the race. The entrants are sailing in proximity to the line, waiting for the ten-minute gun. The gun. Not much difference in the movements of the boats, hut soon one notices that there is evidence of tension; that what before seemed aimless now begins to take on a definite pattern. Sails are adjusted, crews take their positions, and hoats follow one another. Another gun, the five-minute warning. Now the hoats hegin to pick up speed as the sails are finally set. And they sail away from the line. Back they come and from different positions. Which will hit the line with the gun and in the coveted windward berth; who has calculated time and speed best?

Here is one to windward, bearing down on the boat in his lee before the gun. The leeward boat luffs at the last moment, forces the windward boat off its course, and makes the line with the crack of the gun. The race is on!

Now it is a matter of hoat, sails, water, currents, winds, handling, tactics and judgment. Will a tack at this time put the other hoat in a poor position? Shall a course be changed to take advantage of a favoring current? Will a different set of the jih sheets increase the speed, or will the time lost in changing the jib be compensated by the increased efficiency of a larger one?

The race is about over. Two hoats are sailing hard on the wind for the finish line, on opposite tacks. As they approach each other it is a question which is ahead. Will the hoat on the port tack he able to cross the how of the boat on the starhoard tack? Closer and closer they come to each other. The port hoat cannot make it. Will she come about or fall off and take the stern? No, she is coming about just to leeward of the course of the other. As she loses way in the maneuver, the other sails up on her windward side. But the leeward hoat is sailing fast now. And the struggle begins. With nerves and muscles tense, in the effort to get out of the boat the last little extra hit of speed, they sail for what seems minutes till a flaw in the wind allows the helmsman in the leeward hoat to push the stem a little windward, throwing a hack draft of wind from his sails against the others. He sails over the line to get the gun; a winner by split seconds.

But one cannot race every weekend. And it is just as well, for all work and no play make Jack a dull boy. Fortunately for us there is Santa Catalina Island a short sail off the coast, with coves situated in the lee of the island. The prevailing southwesterly winds may be fresh and strong crossing the channel, and the decks and passengers may pick up a lot of sprav, hut there is always the prospect of quiet water and gentle breezes at the end, and no difficulty in making a mooring among the many other boats at anchor. The nights are always quiet and the Sunday morning swim in the clear, clean water something to anticipate with pleasure.

There is not enough space to write about the longer trips to San Clemente and Santa Cruz. The pleasure of those cruises have heen many times described.

And in closing, to answer the thought of the seaworthiness of racing craft. Those "light racing hulls and rigging" can he depended upon to get you there and back safely. Over-size and weight of construction is not necessary to make a hoat adequate for these waters along the coast.

And the racing vacht must be kept in good condition. Her standing and running rigging, her sails, all her gear, must stand the strain put upon them in racing, for the parting of anything means losing the race. And the dependence on them instead of motors means that they must be properly looked after.

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The inviting terrace of Miss Elizabeth Curran in Carmel, California

OUTDOOR LIVING IN CARMEL

By DAISY BOSTICK

AT Carmel-by-the-Sea, speaking officially, but just Carmel to the natives, swimming, tennis, hiking, golfing and horseback riding are followed by ardent seekers of the strenuous life. But to those who love to rest, daydream, write, nap, knit, or just do nothing, Carmel's patios are popular. They are the outside living rooms of Carmel's homes. Hardly one of them can be seen from the road. They are tucked away behind thick hedges and high fences or walls.

Let us say Mrs. A. is staying at a local hotel, and a city friend has suggested she hunt up Mrs. J. The two ladies get acquainted over the telephone. Somewhat dubious of finding her way to the home of Mrs. J. according to the sketchy instructions given her by phone, Mrs. A. starts out the next afternoon, hazy but hopeful. She makes several wrong turns due to a multiplicity of henches. The many groups of acacia are confusing, and the designated bird's nest doesn't seem to be visible, but after inquiries from some of the villagers along the way, she arrives. She finds the gate unlatched. There is a bit of lawn in front, and stepping stones mark the path to the rear of the premises. Another wall with a gate. Two steps up and she's through.

She catches her breath at the view of a wide rock terrace, fringed with blossoming stock, then a small green patch of lawn, then raised beds nestling at the base of the surrounding wall, and all planted with shrubs and annuals ablaze with color. Under a group of oaks in one corner is a bed of cineraria carrying out all the shades of blues and purples. The living room of the house, and forming one wing, is parallel with the road, and there is another long wing jutting out from the living room at right angles. The terrace ties up the two wings, and it looks very inviting with its gay garden furniture and groups of potted geraniums scattered about. Fuchsias and heliotrope, sometimes bougainvillea, are planted in the narrow bed at the base of the walls, and they climb up and over the roof in colorful confusion.

The guest finds written on the pad hanging beside the door:

> "Have gone to the village to get some tea. Back in a few minutes. Make yourself at home. Door is not locked."

She prefers to sit on the terrace and watch the birds picking crumbs from a rustic table under the trees. It had evidently been placed there for their special benefit. They form part of the landscaping with their dashes of vivid blues and reds flitting through the shrubbery. And now comes a flock of swift-moving quail. Tame, too, for they seem perfectly at home in the garden.

Later when Mrs. J. returns, tea is served on the terrace, the air warm and balmy but with the salty vigorous smell of the beach pervading the atmosphere. So much attention is paid to outdoor living at Carmel that almost every one has an outdoor grill for broiling steaks and chops, for making coffee, and for toasting bread and marshmallows. There are as many designs and ideas for the grills as there are for the pads outside the doors and for the doorbells. Sometimes the grill is in the patio and again it is hidden away in some sequestered spot on the grounds with a separate patio built around it and a long rustic table and benches to serve the merry party at their al fresco meal.

Ordinarily the grills are built of local rock, called chalk rock or Carmel stone, which is also used for patios, fireplaces, and garden walls, and even for the construction of entire houses. Old brick is also quite popular, and of late there is a growing demand for the adobe brick which lends itself so well to the general informal garden scheme.

The Carmel stone can be cut easily to fit any part of a building plan and the colors found in it range from rich cream through the yellows and even into deep orange. The grills are built up as high as a kitchen stove. The walls of the grill are thick enough to furnish a convenient shelf at the side and to blend into the chimney which is built high enough to carry off the smoke. Many have a piece of sheet iron, sometimes cast iron, fitted in grooves near the top of the grill, but some people prefer the old-fashioned flat wire toaster which can be turned as a whole by means of the long handle.

(Continued on Page 33)

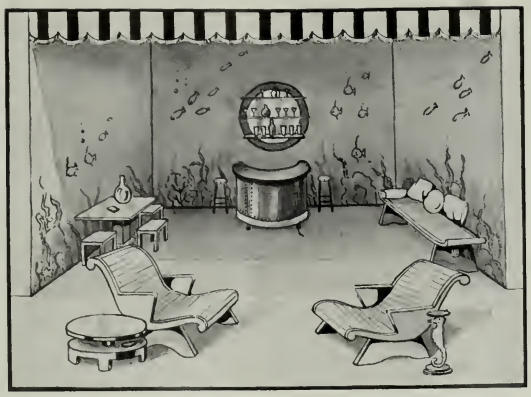
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POOL DAYS

By MARSHALL LAIRD

FROM the small boy at the "ole swimmin' hole" to the habitues of the Roman Bath, summer days are outdoor days for everybody. And with the warm days approaching in the Southland, those folk fortunate enough to own a swimming pool and those contemplating building one are faced with the problem of providing decoration and comfort in the pool surroundings. With this in mind, ideal furniture for such a setting has been designed of teak wood.

Teak wood has been used on seagoing craft for generations because of its durability in the face of severe exposure to the elements. It is a wood which is beautiful in its natural state, requiring no finishing, water and exposure only improving its mellow appearance.

The illustrations show a swimming pool with a partial enclosure at one end. Here is a shaded spot where one may recline in a wet bathing suit with no fear of spoiling cushions or wood. Here one may dream or rouse to the pleasure of a game of cards at the convenient table benches. The semi-circular bar, which is trimmed with water-proof leather, is all persuasive as it is on wheels and can be rolled to the side of the pool to oblige a swimmer or anchored by a couch or table. The large, low table has a revolving top, planned for the convenience of the tired swimmer. The entire place may be hosed out and no damage done to the furnishings.

Layout of pool showing relation and arrangement of furniture.



The walls are decorated with a tropical marine scene with brilliantly colored fish and plant life designed especially for the owner. Sea foam green or azure blue are particularly attractive with the teak wood. The murals are surprisingly inexpensive. An artist can make up a number of suggestions suited to your particular problem, or sketches can be made on your walls in easily removable chalk so that the setting can be visualized before any decision is made.

For a more formal terrace, patio or sun room, teak wood furniture is equally attractive. The wood is naturally neutral in tone but may be oiled, waxed or stained as desired. For this type of furniture the upholstery may be of strikingly colored sail cloth, belting, Tahiti fabrics or hand-blocked linen, each adding the popular touch of sophistication. Then, too, loop cloths and hand-woven fabrics are durable as well as most attractive.

Teak wood carries an exotic suggestion, as the early furnishings made of it for Westerners came from China. And because of the association it combines well with fabrics of brilliant tone and unusual texture.

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"Reading is to the mind what exercise is to the body," reflected Addison in "The Tatler" of eighteenth century England. It would appear then that Jack Oakie, the film and radio comedian, is actually engaged here in some violent exercise, although the general posture does not suggest it.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

THE ART OF READING

NOW, when the book shops are doing a more profitable trade than at any other time of history and especially when so many books deal with the "art" or the "how" of doing this or that, from enlarging the vocabulary to reducing the waistline, it seems rather curious to find no text on "The Art of Reading," nothing since William Walker's essay of a century or so ago. Some years past Abbe Dimnet wrote a book on "The Art of Thinking," and each year sees at least one new text on the art of writing, like the current "If You Want to Write," by Brenda Ueland. But Isaac D'Israeli remarked that "there is an art of reading, as well as an art of thinking, and an art of writing." And Emerson observed that "we read often with as much talent as we write."

The art of reading, while from some respects eternally the same, must have varied practically through the progress of book making. It must have been a fairly different art when prehistoric man laboriously pushed home from a neighbor's cave some sort of primitive wheelbarrow loaded down with borrowed geological strata engraved with some pretty long story like "Gone With the Wind." What Eugene Field long afterwards wrote was perhaps not applicable then—that "all good and true book-lovers practise the pleasing and improving avocation of reading in bed." Holding up a modern heavy volume is not comfortable, let alone something akin to a garden flagstone. Underscoring certain passages in a story obligingly loaned by a friend was happily unlikely unless prehistoric man read with a chisel handy.

With the use of the parchment scroll at ancient Greece and Rome—literature rolled up like a window shade, the reading of a lengthy story or speech doubtless required the cooperation of two people—a slave perhaps holding one end of the scroll while the master leisurely unrolled a few yards of parchment and read the doings of the hero and the villain or the platform promises of a political candidate.

Through the Dark Ages, the torch of learning was borne aloft by the monks, and the art of reading was centered mainly at the monastery. Literature was now of the modern book shape—and of varied size, ranging from a finely penned volume a monk could conveniently carry around under his skull cap to a massive scholarly work about the size of a guest book at an American summer hotel.

One thinks of the monks reading concentratedly hunched over a table, but pictures of ancient Egyptian life seem to show that reading, like eating, conversing, thinking, or just resting, was done in an unstrained reclining posture, the brain relaxedly cupped within the right palm and a bowl of grapes nearby. Life was unrushed. But Americans do much of their reading while standing up on street cars.

Among the fundamental principles stressed by William Walker in *The Art of Reading* was "learn to read slowly—all other graces will follow in their proper places." Besides the slower pace of life then, however, there were considerably fewer books, and the counsel could be more easily followed. A book was read with the close care that a bride reads a new recipe. The greeting was not "What books have you been reading lately?" but "What book are you reading this year?" A book was not only tasted and chewed, according to the Bacon precept—it was digested likewise, as slowly as an unripe banana.

Today, what P. G. Hamerton advised years ago seems the wisest procedure —that "the art of reading is to skip judiciously," but while Hamerton referred only to skipping paragraphs, the overlooking must now be extended to entire books. Francis Osborne's *Advice to a Son* still holds weight—"a few books thoroughly digested rather than hundreds but gargled in the mouth." You and I now brush our teeth and gargle a book before going to sleep, a story which may be some solution of sugar and water.

Although a good many current books are written so that literally he who runs may read, the art of leisurely reading nevertheless persists. However, like the art of writing, the art of reading is generally prefaced by diligent preparation. One often hears that a novelist before getting himself down to writing a couple of paragraphs must putter with this and that, precisely adjusting the window shade or the desk light, cleaning his pipe or the typewriter keys, or sharpening about a dozen pencils.

The same is somewhat true of the art of reading. First the pantry must be explored, with the object of finding something to eat. The gustatory accompaniment to the art of reading may vary anywhere from an apple to a picnic basket of assorted sandwiches. The popular Elizabethan custom of rather heavy eating while reading may have been what prompted Bacon to remark that "reading maketh a full man."

After the lunch is prepared, lounging robe and slippers have to be found. When one of the slippers is located upstairs and the other in the dog kennel, the next step is to gather and arrange the pillows. Having then become comfortably settled, as luxuriously cushioned as an Oriental potentate, the time has duly arrived for the telephone or the doorbell to ring.

A doorbell can be rather safely disregarded—probably it's just a peddler. But a telephone ring carries a note of mystery, a sound of possible significance. Although it's very possibly a wrong number, again it may be a neighbor with the information that inappropriate smoke is coming out of an upstairs window. There's nothing to do but get up and answer the phone.

Returning to the sofa, the reader is now pretty tired from preparing for the evening's reading, and after proceeding through a few paragraphs and sandwiches, he drops off to sleep. The art of reading yields to the art of Morpheus.

Since a sofa reader often does fall asleep, the most advisable posture for reading is flat on the back—not on the front, as Jack Oakie is doing. It is unnerving to enter a room and suddenly discover someone laid out flat on the face across the sofa, arm hanging limply and a book loosely clutched in the hand. It looks startlingly like a case of suicide—committed with contemporary literature.

With the beach season approaching, it becomes advisable that a man lounging in shorts on the sand should hold a book in his hands, even though he doesn't read it. The presence of the reading material helps for identification purposes, assuring passersby that what's on the sand there is something human and not a hitherto undiscovered species of the lizard family.

Reading outdoors, like eating outdoors, is a pleasant summer pastime. A reviewer could never relax on the grass under a warm summer sky and read a book with a cold judicial viewpoint. He is very apt to soften and may end by praising the book with lyric fervor. It seems a pity writers cannot engineer things so that their critics "critic" within altogether enjoyable surroundings.

But reading on the grass serves further to prove the vaunted intelligence of the ant. Not only does he design a remarkable house which should entitle him to honorary membership in the A.I.A., but he moreover likes to read a good book and keep posted on the doings of fellow creatures on the earth. Anyone reading on the grass soon notes among the characters of the story an ant or two, proceeding across or between the lines, or moving rapidly down the page with the speed of an amazingly quick intellect.

For indoor evening reading a man needs to have a pipe. As the blue smoke curls leisurely upward from the bowl, it seems like the smoke from a factory where the entire force is contented and at peace. As James Thomson wrote—

"Give a man a pipe he can smoke,
Give a man a book he can read:
And his home is bright with a calm delight
Though the room be poor indeed."

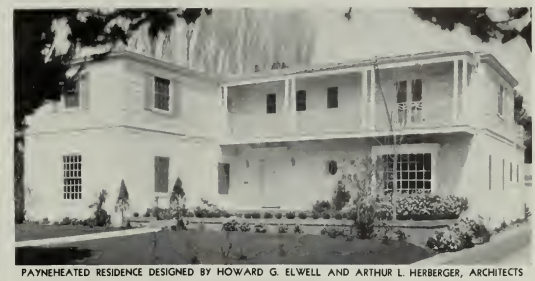


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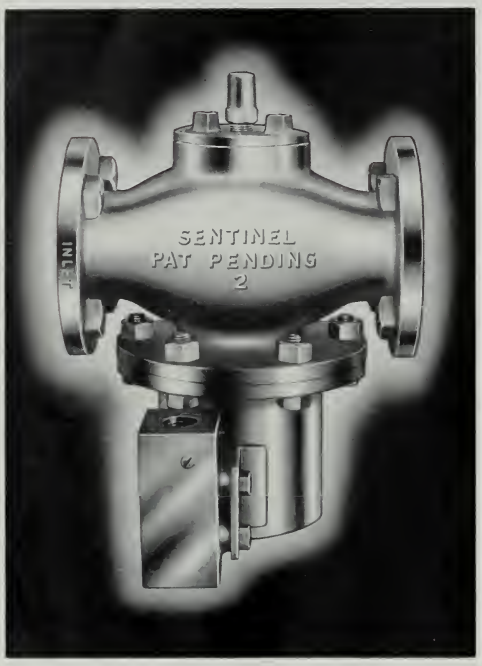
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Photographs by Denis Gick

At Good Hope in beautiful Jamaica.

THE FLAMING ISLE

By MARY GOODRICH

WHEN he has somewhat appeased the first astonishment produced by the sight of spectacular bougainvillea, croton and hibiscus which flourish—tended or untended—on all sides, the visitor to Jamaica turns to leisurely appreciation of tree, shrub and the ubiquitous orchid. An investigation of the latter plant invariably leads to Hope and Castleton botanical gardens where the horticulturists' developments are displayed.

But to those familiar with the remarkable varieties to be found in hothouses and flower shows in the States, the cultivated orchids of Jamaica excite only passing interest. It is the wild specie, developing undisturbed in jungles and wooded mountains, or that have been transplanted to cultivated gardens, that draw one back again and again to the natural or acquired habitat. To be sure the tropical gardens also exhibit wild varieties and it is about the orchids both outdoors and in the hothouses that the greatest numbers of tourists may always be found.

In jungled places where swaying cradles of dainty orchids have volunteered their beauty to untrimmed, overridden trees, the visitor, if he has the temerity to invade the spots, pauses to admire and wonder. However did the prized blossom—prized in pounds sterling elsewhere—find origin in the mad location, or, finding it, survive the neglect they are caught up in, amazes the invader. But their surpassingly luxurious sweep from an incautious foothold to the overgrown earth beneath is gratification enough. Even the "vilely sweet" odors of the forest that in ancient native lore were portentous of evil, fail to discourage a second and third invasion of the orchid-dwelling area. If he fancies myths, well and good. In the heart of more than one visitor the legendary veil that envelopes tropical scenes finds sympathetic response—the beautiful land was made for legend and romance. A sweep of sea, swaying in changes of blues, a soft haze that hovers persistently round the Blue Mountain range, stressing its name and providing appropriate background for dreams and pictures, and the incomparable sky that is always in perfect form in the tropics.

The island gardens have assembled the finest collection of tropical plants in the world and it is to the trees that both gardens and Jamaica generally

owe their great glory. An amazing group of importations from every tropical country that Jamaica, despite its droughts, provides healthy soil and warmth to, bewilders the visitor to the gardens on his initial investigation. Then each variety becomes an understood and familiar one. Although characteristically enormous in height and size, each has peculiarities that invite study. One is never quite sure of a preference among them; a first round places the blue ribbon on the royal palm of Cuba (Oreodoxa regia), and he never withdraws his interest in this straight, handsome tree with a symmetrical crown of foliage. Its bunches of fruit are encased in spathes that form at the tree trunk—where the green stems are and not from among the leaves. There are royal palms of surpassing beauty in many spots on Jamaica and a notable avenue of them leads into Port Antonio from the east. Its superiority is not reduced in the visitor's mind even in the season for blooming of the spectacular Flame of the Forest (Spathodia), whose glorious orange top may be seen, flaming and brilliant, against a rim of mountains or the cloud-filled, tropical sky. In the same way the Guango, the Bread-fruit, the Jacarando from South Africa, its flowering blue top throwing in with the blue of the mountains and sky to create an aura of unreality even in surprising Jamaica; the Poinciana regia (Madagascar) in its perfection the inevitable pride of local estates,—all of them line up in interest. But a tree both picturesque and interesting is the Sisal (Agave Americana), its American origin contributing its bit of satisfaction to tourists from the States, even though they must travel to the West Indies to find the Sisal in its best form.

Because, like Old Faithful in Yellowstone Park, its performance achieves before one's eyes an incredible development, the Sisal is a curious study; and its slender, striking beauty is a second reason why tree lovers often name it first among their favorites. Tall and straight, the "Maypole" lifts its head proudly and the landscape is made brilliantly radiant by yellow bloom in its season. The color is caught by the soft air and spreads, as color in the tropics is wont to do. The brightness and scent attract the island birds and insects until the blossoms appear to have become alive with movement. When the bloom has fallen, a strange metamorphosis takes place in the seeds, which germinate *in situ*. A remarkable collapse occurs at the stem and myriads of small plants drop to the earth, filling great areas and becoming sturdy, fast-developing young life. The parent tree then dies, its mission fulfilled.

The sisal leaf fibre is to be reckoned with industrially, for it is of exceptional strength and durability. In Jamaica and South America it is used for the manufacture of cordage and forests of trees are cultivated for the henequen. One-fifth of the area of the small English isle—no larger and much the shape of Long Island—consists of forests and the hemp and hard woods are shipped to most of the ports of the world. The United States alone buys more than a million dollars worth of mahogany from Jamaica.

It is a far cry from the brilliant bloom and graceful body of the Sisal to clothes lines and the hangman's rope; but a several-fold purpose of its existence brings the Maypole into conspicuous notice.

Sisal on the MayPen Road in Jamaica.



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SET YOUR SILVER UNDER A BLUE SKY

By EDWIN TURNBLADH

Luncheon for four, around a magnolia tree. The Franciscan ware is the Padua pattern with rich brown and yellow decorations on a creamy background. The mugs have brown and yellow stripes and wooden handles. The glasses are hand-blown, ribbed tumblers in amber. Coarse linen mats in rust and natural shades, and coasters of glass rods from Hawaii. The "silver" is stainless steel with walnut handles. A French pewter jug has a raffia bound handle. Ivy and hibiscus form the centerpiece and a bamboo screen restrains inclement breezes. Courtesy of Gladding, McBean & Company.

SINCE Adam and Eve lunched beneath the shade of the old apple tree something broadly enticing surrounds the American and European summer custom of eating outdoors. Indeed, long ages undoubtedly passed by after the Garden of Eden before man progressed, or, more correctly, retrogressed, to eating indoors—and it was perhaps a sad yielding to the encompassment of urban life.

Sheer practicality once decreed eating outdoors. When the Neolithic housewife found that cooking within the cave made the whole house pretty warm and redolent with the fragrances of stewed berries, tree bark, and roast dinosaurus, she moved the bonfire outdoors, and at the setting of the prehistoric sun, the members of the family each drew up the softest rock they could find, picked a palm leaf for a napkin, and settled to their evening meal.

The grass shack of the tropical tribesman made cooking indoors a hazard no modern fire chief could think of permitting. After burning down the house a few times while parboiling a visiting missionary, the Fiji housewife perhaps decided to do her cooking outdoors—and serve the guest there.

Eskimos are reported to have experimented with fire within the igloo only to discover that they could not have their house and eat in it, too. Therefore the kitchen and the dining room were both moved outdoors and the igloo used for an icebox, where the Eskimo women prepared varieties of frozen desserts. Even the meat course could not be served warm, so the Eskimo housewife often gave her husband a cold shoulder when he arrived home with the blubber.

Omar Khayyam seems to have been content with a loaf of bread and a jug of wine beneath a bough. As with the other tent makers of the Near East, life's combined business and pleasure of eating was an outdoor affair.

Coming to America, the historian learns that the Indians found cooking indoors made the wigwam warm beyond any comfort during the white man's summer. So under the prairie sky, while her warrior husband smoked the pipe of peace, the Indian squaw smoked a ham.

Settlers on the Atlantic Coast and the pioneers to the West built log cabins and carried from Europe the medieval custom of cooking over the hearthfire—which served both for cooking and warmth during cold weather and for cooking and warmth during hot weather. Preparing a meal on an August day on the plains of Nebraska was somewhat how America's pioneer women acquired an eternal reputation for courage.

The wood and coal stove brought on the household kitchen of nineteenth century America. It was generally the largest room of the house, and by the time a housewife carried a loaf from the oven to the pantry it was already almost day-old bread.

After eating indoors became a common



A garden breakfast set for two. The pottery is the Franciscan Coronado in shades of apple green and light yellow. The coarse Italian linen is attractive in brown, green and yellow. The cutlery has handles of translucent crystal and the tall clear tumblers have heavy banded bottoms. Chilled tomato juice is in glasses of the same kind but smaller. The large umbrella is the color of golden daffodils. Salmon-colored gladioli—blue-lavender water lilies—luscious peaches. Who could stay inside! Courtesy of Gladding, McBean & Co.



A setting on a terrace that is a direct challenge to stay-insiders. Cool, clean looking iron with seats a lovely brilliant blue. A graceful table has a glass top and in the background a sturdy and comfortable swing—with a canopy to keep away the freckles.



Distinctive quite and right in the modern mood this stunning furniture is stick rattan au naturel. Cushions in light beige and chocolate brown. A neutral background for the flamboyant colors of spring and summer. From W. & J. Sloane of Beverly Hills.

custom everywhere, the only vestige of outdoor eating was the picnic. Where that kind of human entertainment was invented no one knows—lexicographers cannot even locate the origin of the word. But after the Fourth of July was declared a holiday, the picnic soon grew to be an American institution, gayly encouraged by Sunday School superintendents and nearly everyone except weary mothers whose job becomes to fill the basket.

The picnic added to American cookbooks a new set of recipes, especially of sandwiches containing strange fillings. It restored the balance of trade between the United States and Italy through raising our imports of olives, and it gave the ants of America a reason for living. The invention of the automobile also fostered the picnic, and scouting here and there for the perfect wooded ground with the handy creek acquainted many Americans with vast new expanses of their native land.

Yet the picnic, although technically classified under outdoor eating, is not the variety of the custom which is now especially popular during California summers. Dinner is served today—or lunch or breakfast—on a round carved table in the patio or the yard, beneath a colorful umbrella, a spreading chestnut tree, a eucalyptus or an oak.

Thus then do the clock hands often turn left and, although the apple may now be baked or metamorphosed to a dumpling, the idyllic pleasure of eating outdoors which was the privilege of Adam and Eve and our other ancestors is once more a feature of our own century. And now when there is a current book on "Gardening Indoors," the reversal of our ways calls due a book on "Eating Outdoors."

The spruce freshness of a summer morning breakfast outdoors makes a man more appreciatively understand the rooster's hearty greeting to the dawn. The high noon sun brightens luncheon conversation and punctuates comments with a carefree breeze. The pepper trees spice the gossip of an afternoon tea, and the repose of twilight expresses an unspoken grace over the evening gathering of the family.

Rattan furniture in a natural finish upholstered in canvas painted in a modern pattern of two shades of green, and harmonizing tones of yellow, rust and orange, with bands of turquoise blue. The large chair and stool are covered in dyed burlap with a printed pattern in rust and white. The floor is covered with a green cotton rug of a woven texture. The walls are decorated with murals of bamboo in tans and greens against a lemon background.

Wrought iron furniture in a new decorative style is suitable for a formal terrace or an informal breakfast room. The walls are gay with color, two walls are a soft robin's egg blue, the between wall a lemon yellow with banana palms in greens, tans and browns, their gaiety set off by the plain chintz drapes of dark brown. Lemon-yellow Venetian blinds match the wall. The floor covering is a fiber rug in green and beige. From Barker Bros. in Los Angeles.







THE BEACH HOME OF MR. AND MRS. DARRYL ZANUCK

in Santa Monica, California

WALLACE NEFF, ARCHITECT

CARL G. JOHNSON, BUILDER

CORNELIA CONGER, INTERIOR DECORATOR











Built right on the ocean front, the seaside home of the Zanucks follows the Early American clapboard style and is painted white with blue shutters and trim. Mr. Zanuck may be the director of activities at the Fox Studios but Mrs. Zanuck is director general of the home on the edge of the Pacific.

In the living room is an interesting fireplace with seats on either side, a niche for the kettle and a ledge for some of Mrs. Zanuck's Staffordshire dogs and a brown lustre pitcher or two. The room is paneled in wide pine boards, rubbed smooth and waxed in a light natural tone. The furnishings are in blues and corals and behind the alcove with its large comfortable sofa is a projection booth.

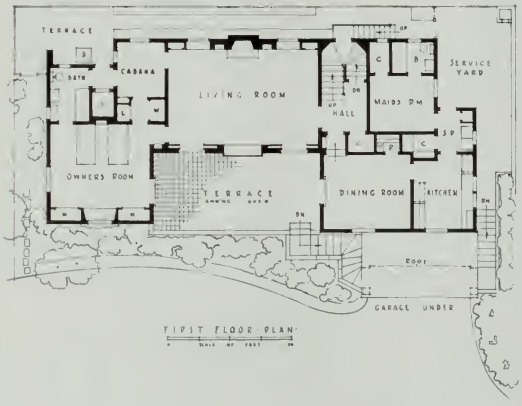
The dining room is also paneled in the light almost white pine. The ceiling is pale blue, the trim a darker blue, the pictures almost black.

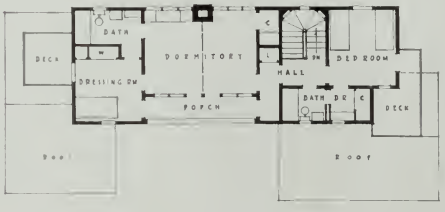
In the master bedroom the wide and expansive windows are curtained with Venetian blinds and drapes of colorful chintz of a blue-green floral design on a white background. White taffeta ruffles and quilted taffeta spreads bedeck the tester beds which have a hand-painted decoration in green and gold. The rug is off-white and rough in texture.

At the bottom is the bedroom of the oldest little girl. Dainty white curtains are held back by pink roses, the wallpaper is a small floral pattern and the bed has ruffles of white bound in pink and a pink and white hand-quilted spread.



Photographs by George Haight





THE RESIDENCE OF
MR. AND MRS. PALMER SABIN
in Emerald Bay, California

PALMER SABIN, ARCHITECT

Of no particular style but with a pleasant Monterey influence, the Emerald Bay home of Mr. and Mrs. Sabin has a wonderful location on the palisades overlooking the beautiful arc of Emerald Bay. Built of frame on a concrete foundation, the first floor is finished with stucco, the second floor with siding. Inside there is pine paneling throughout, some of the rooms being stained, others painted. No plaster has been used except in the shower recesses. Floors in the bathrooms and kitchen are of linoleum, ceilings throughout are of Celotex panels with Celotex bats.

A study of the plan reveals a flexibility that even for a beach house is remarkable. The living room of a generous size overflows onto a covered terrace of equally generous proportions. Bathers can take the stepping stones on the left to the rear terrace where a shower is ready to wash off the sand. The cabana and a bath are accessible from this terrace. The service yard is neatly tucked away in the rear with steps leading down beside the garage. Upstairs, however, is the main attraction of the house. One bedroom and bath are finished in traditional style but the balance of the second floor is a large dormitory, with dressing room, deck and bath, a dormitory which can be used as one room or two as the occasion demands.







Photographs by W. P. Woodcock

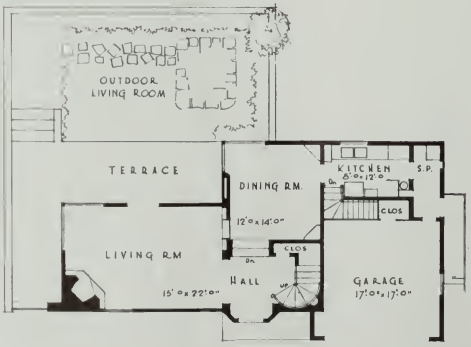
THE HOME OF
MR. AND MRS. E. W. CUNNINGHAM
at Emerald Bay, California

CHARLES A. HUNTER

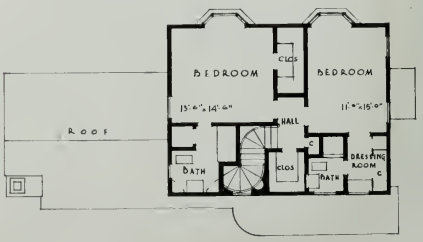
Architect

The architect believes that "The time worn adage of nothing new under the sun is probably never more aptly applied than in designing a home. Originally a structure of walls to enclose space, it has remained so in its essentials. Yet time does not dim the infinite variety of applying a basically changeless theme to achieve function and beauty.

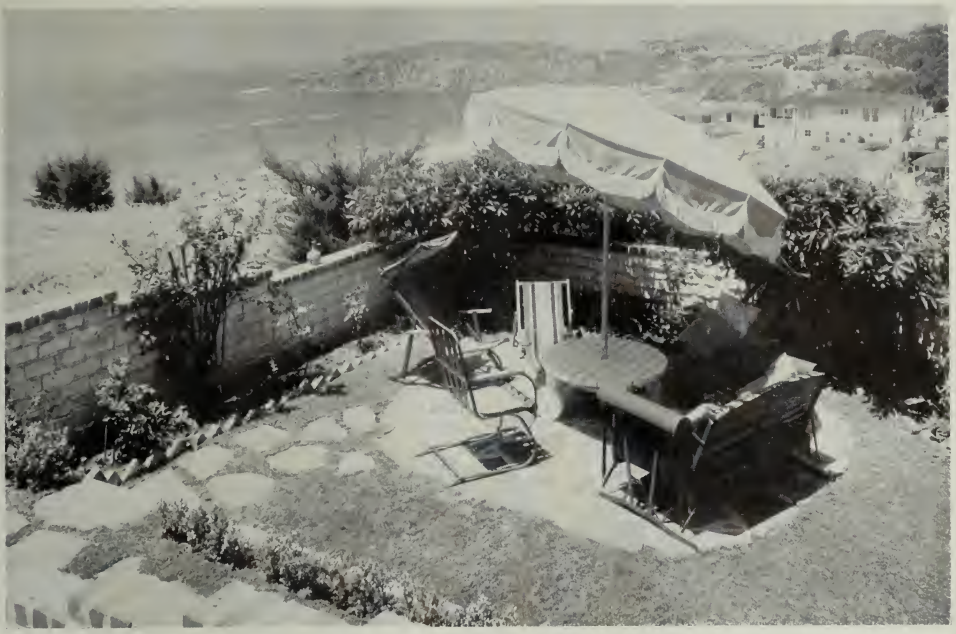
In planning the Emerald Bay home of Mr. and Mrs. Cunningham, there were both an opportunity and a challenge. Much of the coast at Emerald Bay is strongly reminiscent of Maine, suggesting something typical of New England, which as an architectural background is finding increasing favor outside of its native environment. Then again at Emerald Bay one is charmed by surrounding hills characteristically Californian. Moreover we were not permitted to forget that in this setting Spanish Colonial flourished and is still a rich source of inspiration to the designer. There were tempting possibilities of combining these two sectional influences. Nevertheless, while not completely forsaking either, the finished design is truly modern American in concept."



FIRST FLOOR



SECOND FLOOR





The outdoor living room has a landscape or rather seascape view that is ever changing, ever beautiful, the low wall giving just enough privacy and protection. In the dining room is a large corner window overlooking this marvelous view. Carefully keeping the simplicity and mellowed charm of the traditional, the home is at the same time refreshing in its modern treatment and has a definite feeling of warmth and serenity—infallible ingredients of gracious living.



Photographs by W. P. Woodcock



THE BEACH HOME OF MR. AND MRS. SHIRLEY E. MESERVE

at Newport, California

DONALD BEACH KIRBY
Architect









The reincarnation of a beach cottage might be the title to these pages. Certainly a forlorn little house has taken a new hold on life. Not only a coat of paint but a second floor has been added. Blue shutters, a white rail fence, and a life saver help to accomplish the incredible. On each side of the front door are portholes with a schooner sand-blasted on one, a starboat on the other—boats that Commodore Meserve has sailed on. In the rear, a garage forms one of the walls of a private sand pile.

The living room was enlarged and brightened by the removal of heavy built-in encumbrances of the Mission period, and the dark woodwork painted white. The wallpaper is a very interesting map pattern in silver on powder blue. Wicker furniture has been painted white with blue cushions, the rocker having a glazed chintz upholstery of bright blue depicting mermaids, beach umbrellas, yachts and seagulls. The ship's clock on the mantlepiece is adorned with a ship's wheel, and when midnight comes it strikes eight bells. On the firescreen are two seahorses done in brass by William Warmington, who is an artist as well as a builder and on either side small lights have convex shades which when lighted appear to be small ships sailing over the brine.

In the bedroom everything is painted in ship-shape style and everything has a nautical air—the bedspreads are tufted with anchors and wheels, and on the walls are pictures of ships and "naval commanders."

Mr. Meserve when in business cruises on legal seas, but for pleasure he belongs to the Newport Yacht Club. No wonder then his home is nautical to the nth degree. Oh for the life of a sailor!



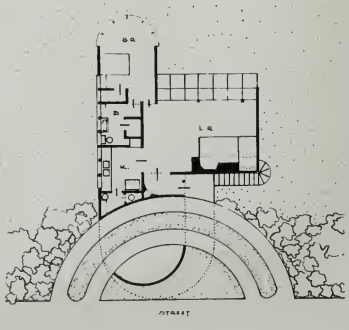
Photographs by Fred R. Dapprich



A DWELLING FOR MR. JOHN ENTENZA

Santa Monica, California

Designed by
HARWELL HARRIS



In this house designed for a batchelor, life seems very simple. The house itself is simple; not just simple to dust but simple to live in, simple to think in. In it the owner feels most completely himself. The fact that it was studied and contrived is quickly forgotten. Like other living things it was born the way it is.

Certain simplicities are evident even from the street. For example, in leaving one drives through the garage eliminating the hazard of backing. Also the garage roof swings wide and provides a covered passage from car to interior.

The visitor enters the house through a small hallway. A curving wall of plywood guides him to a corner of the large living room. In the opposite wall of this room are two sliding glass panels, each nine feet wide, opening onto an open railed balcony. Beyond the balcony can be seen the tree covered wall of the canyon.

All glass areas reach to the floor, which is completely covered with an unbroken carpeting material on which rest only a few pieces of furniture, chosen to contrast as little as practical with the floor covering. The low glass areas result in a lowering of the line of vision and a fuller illumination of the floor area, making the floor a more evident part of the room's design. The over-all floor covering extending from room to room gives an effect of great spaciousness.

The wall areas are simple in shape and pattern. All walls are multiples of a unit of three feet whether of plaster, plywood or glass. In the plywood, the unit is marked by an open joint; in the glass, by a muntin or a mullion. A two-unit section of plywood slides into a pocket connecting the kitchen and living room.

Couch, bookshelves, fireplace and firewood cabinet are grouped about two adjacent sides of a six by nine hearth, flush with the surface of the carpet and contrasting only slightly in color with it. High up under the ceiling and recessed three feet from the face of the fireplace is a band of small windows which provide early morning sunlight and a view of distant tree tops. Near the hearth is a low Chinese teakwood table; on the wall two ancient color prints by Kao Yng. The ceiling is white, the walls a warm gray, the carpet is the color of natural cattle hair with rose taupe jaspe linoleum in kitchen and bathroom. Doors, window rails and mullions are gray-green; the tile is crimson; the upholstery is crimson; the cushions are crimson, charteuse and natural color silk; the curtains are unlined natural color rep; the chair frames are natural rattan; tables and cabinet are light maple. Soft, subdued natural colors with brilliant spots of crimson. The lighting is concealed, all surfaces are mat, and there is an almost total absence of glitter which is very restful and provides an ideal background for people.

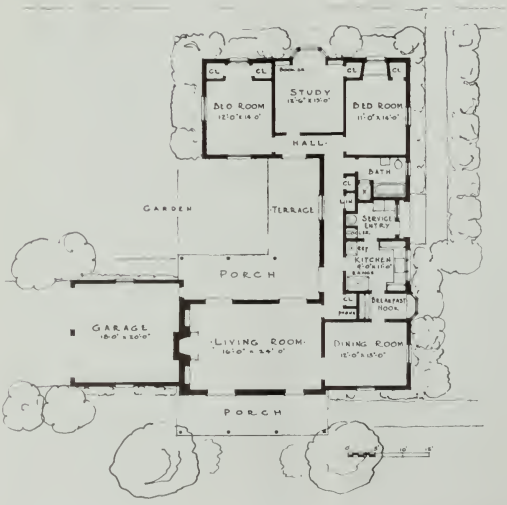








Photographs by George Haight



THE RESIDENCE OF MR. AND MRS. CHARLES BARKELEW

San Gabriel, California

H. ROY KELLEY, A.I.A.
Architect

A charming, simple house that carries on the traditional architecture of Early California in a direct and somewhat modern manner. Built around a terrace and garden, it is admirably suited for outdoor living and entertaining, its distinction depending on the simplicity of its fundamental forms and lack of meaningless embellishments and traditional details. The exterior walls are of brick veneer, frame and cement plaster painted white, all exterior wood finish is green. The roof is of shingles weathered to a deep, soft neutral tone. The interiors are simple and correspond with the modern feeling of the exterior. The living room is finished with plaster, and some of the rooms have wallpapers of a modern pattern, the woodwork enameled to blend with the wallpaper used. The house received a 1937 Honor Award from the Southern California Chapter of the American Institute of Architects.

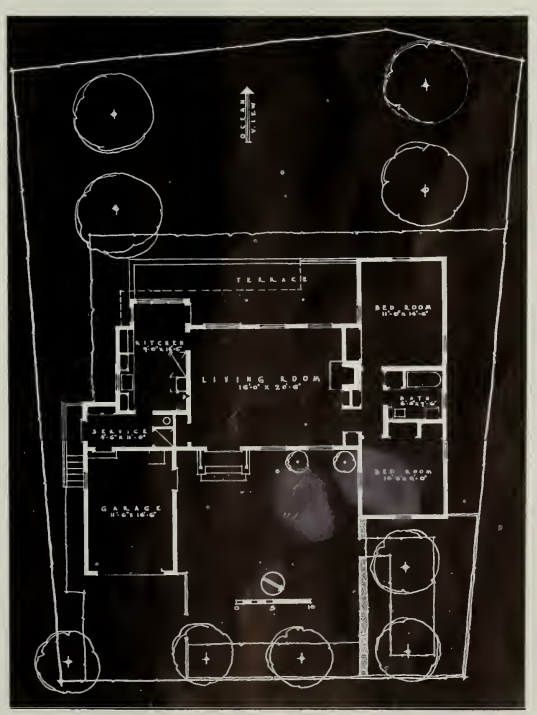


Photographs by Padilla

THE SEASIDE HOME OF MRS. KATHRYN BRADLEY

at Emerald Bay, California

RALPH FLEWELLING, A.I.A.
Architect



Anyone is fortunate to have a home at Emerald Bay but to have such a well-arranged and attractive home is fortunate indeed. The garage is in the front with parking room for guest cars. Then one enters through a paved forecourt into a living room which opens onto a terrace overlooking the ocean—which is very blue at Emerald Bay. The bedrooms are a good size and there is ample wardrobe space with even two little closets in what might otherwise have been wasted space. The service porch is really a room with a door into the garage and a shower. Behind it is the kitchen, efficiently compact and opening into a dinette which is all windows and has a door to the terrace for outdoor dining on balmy days.



SEASHORE GARDENS

By FRANCES DUNCAN

The Martha Washington petunias are one of the newest. Many varieties of fringed, fluted and double petunias have been developed at the Waller-Franklin Seed Farms at Guadalupe, California.

MOST important among the vines for seaside planting is the Mermaid rose. Whether its sponsors in baptism gave this lovely and vigorous rose its name for any such reason, is not known. The Mermaid has bronze-green shining foliage which insects rarely, if ever, worry; it is evergreen. Grown on a lattice it will make a charming wall of green, a radiant sight when in bloom with clusters of the large, single pale yellow fragrant roses, whose centers are lit with bright gold stamens. It will deck a low wall with an informal mass of foliage. It may also be used as a ground cover, or trained about a pillar and will endure almost anything.

The Mermaid was brought to this country, left unnoticed in nursery grounds for a number of years before its unusual adaptibility to California conditions was discovered. At Lake Arrowhead, it is used very successfully as a ground cover. The rose evidently likes both seashore and mountains, and is a rapid, lusty grower in either situation.

Another very beautiful vine for seacoast planting is the magnificent Solandra guttata, otherwise known as the Copa de Oro. This may be seen at Laguna Beach covering the whole side of a house. The glossy shining foliage, the great chalices of pale gold touched with violet give an effect of opulence to the humblest dwelling while to a palatial mansion this vine could give a veritable spendor. Copa de Oro blooms nearly all winter; it likes a fairly rich diet and plenty of water.

For a close-clinging vine, making a smooth-fitting mantle of green over house wall or stonework, nothing is better than Ficus repens. Trumpet vines thrive well; especially the scarlet-flowered Bignonia cherere and Tecomaria capensis, known also as the Cape honeysuckle. This is a woody climber which may be grown either as a shrub or vine, its red coral flowers—small clustered trumpets—are in evidence most of the year. This, like the Copa de Oro was damaged by last year's exceptional frost. But a damage that may occur once in twenty years does not discourage hopeful Californians. Beautiful at the seashore is that blue-flowered semi-climber Solanum rantonetti which is, like Tecomaria, a shrub or a climber as the occasion demands. Masses of the pale blue-flowered Plumbago capensis practically will take care of themselves. This loose-growing shrub with climbing tendencies, is extensively used as a hedge in South Africa.

Given a place slightly sheltered from the sea wind, the Bougainvilleas will fling their brilliant colors over pergolas, porches and patios.

Among the trees, none is better than the olive tree. It is poetic lovely, much-enduring and with a haunting charm. Even when buffetted by the wind and with branches writhen and twisted, it only gains in interest. Metrosideros robusta, the New Zealand Christmas tree, grows to be a handsome tree near the coast at Santa Monica. Its crimson flowers in June rival the scarlet Eucalyptus. Flowering Eucalypti, Pittosporum undultatum, Erythrina, all do well if not too exposed.

Of the shrubs Rhus laurina will endure any location, however exposed. Very dependable is the shrub Myospernum laetum, whose glossy foliage is undisturbed by any degree of saltness or wind. Most of the Pettosporum group do well, especially P. tobira, P. crassifolium, P. viridiflorum. Ceanothus, especially the lovely dark blue C. cyaneus, likes the sea-shore.

In planting defenses for a garden in a wind-swept place, the method used for experienced gardeners is to sacrifice, if necessary, a certain number of shrubs or trees as "shock troops"; that is, to give them advanced positions where they will protect the line one wishes to establish. If these outposts succumb, the line has become established.

Give them protection from the wind and many plants will thrive. The whole marvelous array of roses, fuchsias, bulbs in a great variety, gladioli, ranunculi, and anemones show especially beautiful color near the sea. When the gardener gives protection and takes the trouble to fit the soil to the plant's taste, he practically may plant what he likes, except such plants which need a time of actual cold.

For the summer cottager there are annuals of gay and vivid color; branching gray-foliaged Venidium, the so-called Aztec daisy; arctotis, the South African daisy, coreopsis, single asters; nasturtiums, both dwarf and climbing; if planted a little out of the wind, morning glories and scarlet runner beans will festoon walls and trellises. Mesembry-anthemums are the delight of the sea-shore home and geraniums grow with joy and abandon. So does the effective sea lavender—statice.

It is a simple matter to add charming decorative touches to the patio with potted plants. Succulents in softly modulated tones will trail from a pot placed on top a wall while petunias and geraniums grown in pots are the easiest form of patio adornment.

Our California horticulture is still in the making. Trial gardens are after all the only way to determine whether or not a certain plant will grow in a certain locality. Our knowledge is based on what some adventurous gardener has tried. There are undoubtedly hundreds of plants which would do well on our sea-coast and experimenting is the best fun in the world.





On the left, a large Copa de Oro, the "cup of gold," which is always spectacular with its brilliant color and huge cup-like flowers. And on the right the modest Mermaid rose.

BOOK REVIEWS

STEEL SQUARE POCKET BOOK. By Dwight L. Stoddard. Scientific Book Corporation. $1.00.

THE old time carpenter knew his steel square without benefit of geometry, trigonometry or calculus. Today the young carpenter with all his high school mathematics knows very little of the square and its uses, even when he possesses one in his kit, which is generally a handbag.

My grandfather, a ship carpenter, had a chest as big as a coffin with all sorts of gadgets, queer and mysterious, and a square so covered with figures and lines that still in memory it remains a wonder.

But where is the embryo carpenter today? Maybe pushing a T-square or studying to push one, not realizing that the potential of the trade is far greater than the art of pencil pushing.

A thorough knowledge of this little gadget, the steel square, will soon attract the attention of the intelligent superior, and the road is open, foreman, superintendent, contractor; while the youth of the drafting-board is still wasting paper.

What an investment: this little book and a steel square. Young man, invest and go places!

By WALTER WEBBER, A.I.A.

PLAN YOUR HOUSE TO SUIT YOURSELF. By Tyler Stewart Rogers. Charles Scribner's Sons. $3.50.

FOR those who plan to acquire a home, this book offers 282 pages of guide posts for the layman with amusing and enlightening sketches on almost every page. The main headings are: Approach to Planning; Developing the Plan; Equipment and Construction Materials; and finally, Adjusting Desires to Dollars. Starting in with "Know what you want" the author painstakingly enters into the personal problems of the family, checking their likes and dislikes, present inhibitions and future desires. The chapter headings indicate how complete is this pre-architectural delving: Five Ways to Secure Your House; Which Style Is Best? You and Your Possessions; The Living Room; Dining Facilities; The Seclusion Room; The Entrance Area; The All-Important Kitchen; Do You Want a Laundry?; Bedrooms, Dressing Rooms and "Sleeping Rooms"; Bathrooms, Toilets, Powder Rooms; Where Will You Keep Things?; Planning Basement Space or Its Equivalent; Arranging the Rooms and Garage on Your Land; Modern Lighting and Electrical Conveniences; Heating, Air Conditioning and Utilities; The Great Importance of Insulation; Construction and Finishing Materials; What Can You Afford to Invest?; How Much Can You Borrow on Mortgage? The last chapter, How to Keep Within Your Means, should prove of interest to everyone and not just the about-to-become Home Owner.

At the end of each chapter is a form which can be filled out so that when all is done, wants, costs, and procedure are clearly tabulated.

Architects should buy this book literally by the dozens! How simple to put one in the hand of a client who can then digest the whys and the wherefores, decide calmly what he wants and be primed and we almost said educated, to the intricacies of building a home.

J. H. B.

MORE COLOR SCHEMES FOR THE MODERN HOME. By Duncan Miller. The Studio Publications. $4.50.

IN an interesting introduction Mr. Miller shows how formidable difficulties of color and color schemes evaporate when met by experience and the educated color sense. In the section devoted to Types of Color Schemes he covers the four main types: The Background Scheme; The Monotone Scheme, as distinct from background; Color Schemes Based on Harmony, and the Schemes of Contrast. Under Color Emphasis the distinction is made between designers and arrangers, and under Building up a Color Scheme the question of utilizing existing furniture and fabrics is answered. The reading matter closes with a neat forward-looking essay, entitled The Next Few Years. Since Duncan Miller is one of the foremost decorators of the day his advance ideas are to be considered as well as his established dictum. The remainder of the book consists of illustrations of varied rooms, each exemplifying some point made in the text, and each designed by a celebrated architect and decorator of the present day. These twenty-four plates show the excellence of modern color photography and through the color accent the points made by the author, and are of inestimable value to all who like to see what others are doing.

E. L.

AALTO, published by the Museum of Modern Art. $1.00.

A SMALL book of 52 pages presents the work of the modern Finnish architect, Alvar Aalto. An article by Simon Breines gives detailed descriptions of Aalto's four most important buildings, the Tuberculosis Sanatorium at Paimio, the Library at Viipuri, the Finnish Pavilion at the Paris Exposition and a House and Office at Helsingfors.

Another article by A. Lawrence Kocher deals with Aalto's design, theory and practice in the manufacture of modern furniture.

The latter half of the book is taken up entirely with plates, diagrams and some very interesting looking chairs. We understand the chairs are extremely comfortable, have excellent workmanship and in spite of shipping charges from Finland are unusually reasonable.

J. H. B.

WHO'S WHO IN AMERICAN ART

A BIOGRAPHICAL Directory of Selected Contemporary American Artists Working in the Media of Painting, Sculpture, Graphic Arts, Illustration, Design and the Handicrafts; Volume II 1938-1939, revised and reissued biennially and published by the American Federation of Arts in Washington, D. C. A dictionary of 715 pages listing the artists alphabetically and giving their address, birthplace and date, training, exhibitions, awards—the vital statistics at a glance.

Next follows a section of obituaries of 356 names of those who died since the first publication of 1935; then a Necrology covering the years 1927 to 1935. A classified geographical index listed according to states and media is very handy should the reader be stranded in Alabama and want a miniature done in a hurry. An erudite volume of infinite help to museum and gallery directors, colleges, universities and art schools, librarians, editors, artists and groups or individuals interested in art. Undoubtedly a tremendously useful reference book it is hoped that it will receive adequate support to assure its plan of biennial publication.

J. H. B.

A WORLD HISTORY OF ART. By Sheldon Cheney. The Viking Press. $5.00.

IN his comprehensive preface Mr. Cheney says his aim is to present "history as introduction and stimulus, not history as annotation and classification." It is his conviction that "The picture or statue carries its own justification. It bestows its own blessing It is in itself the way into communion and contentment." Therefore this great one-volume work covers art in a manner peculiarly acceptable to modern readers. With a full appreciation of the art of today Sheldon Cheney is no less able to present the "archaic" and primitive schools in an informative and entertaining manner. He gives new emphasis to the art of the East, and directs consideration to the greatness of Chinese and Egyptian art. The book not only covers every phase of painting, sculpture and architecture but makes incursions into the significant sidelines, pottery, metalcraft, miniatures and enamels. The work is profusely illustrated, there are about 500 pictures, either full-page width or depth, and each one carefully chosen because of its informative value, as well as the beauty and fresh interest involved. The last paragraph carries a promise, it is "We seem today to be on the first course of a creative

(Continued on Page 36)

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POT GARDENING

By BERNIECE ASHDOWN

ALTHOUGH pot gardening is enjoying much recent popularity, it is by no means new. In the Orient, dwarf trees and choice shrubs have been raised in boxes and tubs for centuries, and the Spanish gardens of antiquity, especially those where Moorish influence prevailed, are famous for their lavish use of beautifully glazed pottery filled with fragrant herbs.

A suitable potted or boxed plant properly located adds immeasurably to the beauty and value of almost any house regardless of its size or the style of its architecture. This type of gardening is of greatest value, however, to those who live in beach houses, small city houses or apartments where gardening space is often limited to the roof, terrace, porch or window sill.

Careful thought in planning is quite as important with this type of gardening as with any other. Color and texture combinations require even more attention than in larger garden units. Colored pots are often more attractive than uncolored ones; but harsh shades should be avoided because they not only clash with the colors on other pots but also with the flowering plants. White and black are always safe, and neutral shades of green and blue harmonize well with almost any color. Reds are very difficult, but if properly used make especially effective accents. Yellow or white is very useful for brightening dark, shady corners.

For formal arrangements only pots and boxes of conventional shape and texture should be used, but in informal settings, pots fashioned from tree fern wood, roughly cut pine or coconut shells may be used.

In planting one should strive for mass effect. This can be accomplished most easily by limiting the varieties of plants to one or two kinds. This is especially important when planting a number of plants together in boxes. Individual pots allow much more freedom of choice.

It is usually advisable when quick results are desired to purchase from a reliable nursery, plants which are large enough to bloom soon after they have been set out. When once they are established, they need only to be given water regularly and occasional applications of fertilizer to keep them healthy and strong.

Soil requirements vary with the different varieties of plants, but most of them do best in a rich, open loam. Since drainage is of the utmost importance, each pot or box should be provided with holes in the bottom to allow the excess water to run off freely.

Brick or tile terraces edged with blooming plants potted in plain red clay or harmoniously colored pots are charming. So also are the richly colored glazed pots copied from the old Spanish gardens. They may be used to line walks and the tops of walls or be placed on the treads of garden steps and at intervals around the coping of formal pools or where they will accent an entrance or an axis in the garden.

Pots and boxes of rustic shape and texture are delightful planted with trailing plants and hung from trees or the ceilings of informal porches.

Window boxes lend themselves admirably to use with some of the more informal types of architecture. Planted with flowers of harmonizing colors, they act as an accent and add both life and beauty to the house.

Nothing lends more dignity and grace to a doorway than well trimmed boxed, standard Bay trees (Laurus nobilis), Japanese privet (Ligustrum japonicum), or shapely junipers.

The connoisseur cook will find a great deal of satisfaction in a window box or a series of pots filled with herbs from which, for special seasonings, the spicy leaves may be plucked fresh from the stem. Many of the herbs most valuable for seasoning thrive in pots. They include: Basil, Parsley,

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For those who fancy desert gardens there are hundreds of splendid succulents and cacti, which are especially adaptable to this type of culture, and require much less care than many of the tender herbaceous plants.

Geranium, Lemon verbena (Aloysia citriodors), hardy Carnation (Dianthus), and dwarf Nasturtium are hardy, colorful and fragrant.

The new hybrid Petunias are especially colorful and among the most satisfactory of plants for window boxes. The small, single varieties are usually best for this use since they give a better mass effect and are hardier than the fringed or double varieties.

California poppies are useful but should be sown where they are to grow since they are difficult to transplant. The dwarf annual Lobelia is valuable for its vivid blue color. Ageratum comes in softer shades of blue and bloom profusely with soft fluffy blossoms which resemble balls of silk.

For shady or semi-shady places, nothing is lovelier than herbaceous or tuberous Begonia. They are, however, easily damaged by wind. Canary bird vine (Tropaeolum canariense), which is a graceful trailing plant, has charming yellow blossoms which resemble a bird with outstretched wings. English Ivy (Hedera helix), Creeping jenny, Lysimachia nummularia, and many of the ferns are attractive and do well in the shade.

The trailing Nasturtium and Lantana make veritable cascades of color in a sunny location. The cascade Chrysanthemums are lovely in autumn but require more than ordinary care.

Sweet Alyssum (A. maritimum), blooms freely throughout the season with myriads of fragrant, white blossoms. It is especially suited to sunny locations and is not damaged by the wind. The new improved varieties of Candy tuft and dwarf annual Phlox (P. nana compacta) are both very colorful and bloom freely.

There are many varieties of bulbs which are very showy, but their blooming season is so short that they are often not practical.

OUTDOOR LIVING IN CARMEL

(Continued from Page 10)

Carmel patios and gardens are never formal. If a lawn forms part of the scheme, it curves around gently at the edge of the flower beds which usually form part of the background. Sometimes the lawn is broken with lily ponds, and some of these are very elaborate. Goldfish in the ponds are also very popular. And a guest house is likely to be in one corner of the grounds and tied up to a wing of the house with a pergola. All of these features are planned for outdoor living so that the perspective from the patios will always be pleasing. Vistas are carefully considered. It may be a tiny glimpse of the hills or the sea or dappled shadows under a clump of oaks or a fountain with a series of bird baths below it and forming part of the wall. Or it may be a little shrine under a tree and enclosing a figure of the Madonna. But whatever the vista or scene, there is the wooden bench or a rock seat or a garden chair, so that one can admire the view and be at ease as well. And the outdoor living rooms do not depend on daylight hours for their comfort. Cunningly wired, the lights in the trees and in the patios at night supplement the light from the moon and stars and create the enchantment of old fairy tales. The grills and big open outdoor fireplaces furnish plenty of warmth.

Many prefer their gardens and patios kept absolutely natural. If they are fortunate enough to own quite a bit of property they are inclined to encourage the ever-present pines and oaks, manzanita, acacia, wild iris, and the native shrubs such as the wild gooseberry, currant and lilac. Little narrow paths wind and curve through the bushes and trees to come upon a tiny summer house or open space at the end of the grounds. And if from this spot you find below you a green forest and in the distance the blue sea fringed with white breakers dashing opalescent spray into the air and over the brown and gray cliffs, you understand that in such a spot there is no need for a man-made garden.

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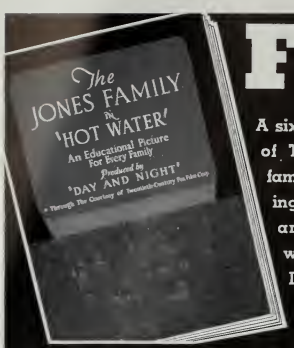
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READ WELL BEFORE MIXING

ARCHITECTURE and cooking are not only closely allied, but architects have a fastidious taste for food. We are therefore ready to stand behind these recipes, the favorites of architects' wives. In fact, we are literally ready to eat our words.

Chicken and Rice Casserole

Have stewing chicken cut for serving, roll in flour, and brown in butter or bacon fat. Transfer to casserole or roaster, add ¾ cup of uncooked rice, salt and pepper, and cover with milk. Cover and bake for three hours at 200 degrees.

With a green salad and a light dessert this makes an excellent patio meal.

MRS. SUMNER SPAULDING

Prune Roast

4 lbs. rump roast of beef
2 c. prunes
1 c. rather weak vinegar
2 scant cups brown sugar
¼ teaspoon ground cloves
1 teaspoon cinnamon

Brown the meat, add 2 cups boiling water and the washed prunes. Let simmer 2½ hours. When meat is tender, remove it, and add vinegar, sugar and spices to the prunes, and let boil rapidly until a thick sauce is formed.

For out-of-door meals, this meat may be sliced into the sauce, which improves its flavor.

MRS. SUMNER SPAULDING

Cheese and Rice en Casserole

Fill a casserole with the following:
A layer of cooked rice
A layer of grated American cheese
A layer of finely chopped almonds

Cover with cream and add a layer of almonds on top. Season to taste. Bake in a slow oven. This is very nice served with baked ham.

MRS. GORDON KAUFMANN

Chicken in the French Style

Cut up a frying chicken and brown in butter. Add 1 quart of white Sauterne wine and simmer chicken in wine until tender. Just before serving, add one pint of sour cream. Season to taste. Serve with rice.

MRS. GORDON KAUFMANN

Corn Puffs

1 cup white corn meal
1½ cups boiling water
3 egg whites—beaten stiff
¾ teaspoon salt

Pour boiling water over meal and salt, let cool. Add beaten whites of eggs, drop from tablespoon on greased pan. Bake 25 to 30 minutes, in hot oven.

MRS. JOHN BYERS

Creme Brulee

1 pint cream
4 eggs
3 tablespoons brown sugar
pinch of salt

Beat together, put in double boiler, not allowing upper container to touch boiling water in lower part. Place over flame and beat with egg beater constantly until it coats beater. Pour into custard cups and chill. When cold and firm, put brown sugar about ½ inch thick on top of each cup. Pack down. Place under flame of broiler turned low, and when sugar is melted return to refrigerator until very cold.

MRS. JOHN BYERS

Tamale Pie

1 lb. beef
½ lb. pork
½ c. raisins (seedless)
1 c. olives
1 bell pepper
1 onion
1 can tomato sauce

Red pepper, chili powder, garlic

Cook meat. Then dice. Fry onion and pepper until brown. Mix all ingredients. Simmer slowly and let stand until well blended. Line baking dish with corn meal mush and cover top.

MRS. WINCHTON RISLEY

Chocolate Caramels

1 c. sugar
1c. White Karo syrup (Red Label)
4 squares chocolate
¾ c. milk
¼ lb. butter
Salt

Cook about 20 or 25 minutes or until it forms a ball that will click when tapped on the edge of the pan.

MRS. WINCHTON RISLEY



The beauty and completeness of an electric kitchen make it look expensive. But it is not how much but how you spend that makes a modern kitchen. The above kitchen was designed by the General Electric Kitchen Planning Department.

Russian Rechauffe

2 lbs. sirloin beef, diced.
1 large can of mushrooms or an equal quantity of fresh mushrooms
2 cans consomme or beef stock
½ pint sour cream
1 small can tomato sauce
1 large onion
1 clove of garlic
1 tablespoon Worcestershire sauce and salt, pepper and flour to make a reasonable gravy

Fry onion and garlic in beef fat until brown. Sear beef in fat in a saucepan with mushroom juice, cream, consomme and seasoning. Thicken with flour and then add mushrooms and meat to that. Add wine to flavor, sherry, port and claret.

Serve with rice. The dish is even better if prepared the day before and left overnight in the ice box.

MRS. MYRON HUNT

Chicken

Take giblets and livers of 2 or 3 broilers, put in saucepan with salt, pepper, little celery, small onion and parsley and let simmer an hour or more. Cut chickens in half, drench with flour, brush off with egg, put in flat pan and cook in top of oven for 20 minutes or more or until brown. Put ¼ lb. of butter on top of oven to melt; when chickens are brown, pour melted butter over them and keep basting for half an hour or until ready to serve. The gravy from the giblets can be thickened in roaster after chickens are removed, so as not to lose any valuable juices. Pepper and salt chicken just before serving.

MRS. DONALD MCMURRAY

Spaghetti

Chop 3 onions fine and one clove of garlic; brown well in 2 or 3 tablespoons of olive oil in skillet. Add 2 small cans of tomato sauce, salt, pepper, and a few herbs. Simmer for about ½ hour. Cook spaghetti in salted boiling water in an open pot for 15 minutes only, boiling hard all the time. Rinse thoroughly in cold water in colander, then rinse again in hot water to thoroughly heat. Have serving plates hot. Put on each a generous piece of butter, serve spaghetti on plate and pour sauce over it. Sprinkle well with grated Parmesan cheese.

MRS. DONALD MCMURRAY

Jambalaya of Rice and Shrimps

Boil two dozen large shrimps; when cold, peel and set aside. Fry in hot lard a chopped onion and a cupful of rice washed in cold water. Let the onion and rice fry well, add the shrimps, stirring constantly. When browned add enough water to cover the whole. Season with salt and pepper, a bay leaf, thyme and chopped parsley. Let boil slowly, and add water until the rice is well cooked. When done let it dry and serve hot.

MRS. JONATHAN RING

Double Boiler Cheese Souffle

Make a cream sauce with ½ tablespoon butter, 1 tablespoon flour, ½ cup milk, salt, cayenne, Worcestershire sauce to taste, and ½ cup grated cheese, either Longhorn, Tillamook or one of the prepared cheeses. Add 3 eggs beaten separately. The yolks should be lemon yellow and the whites very stiff. When the whites are folded in, great care should be taken so as not to lose their lightness, and they need not be entirely mixed.

I prefer to use a Pyrex double boiler (well buttered) so that I can see when the soufflé is done and it is also an attractive dish to serve it in. However, if the regulation double boiler is used, cook the soufflé 30 minutes without removing the cover and then turn it out on a platter and serve with peas or asparagus. This soufflé does not fall!

MRS. ERLE WEBSTER

Cream Cheese and Capers

1 lb. of double cream cheese
1 tablespoon of finely chopped onions
1 tablespoon of finely chopped green peppers
½ jar of capers

Chill ingredients, mix and serve on lettuce leaves.

MRS. HARWELL HARRIS

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BOOK REVIEWS

(Continued from Page 31)

slope, after an epochal revolutionary turn. There will be other turns, other slopes. The best knowledge of history would seem to be that which affords greatest pleasure in all that has been created by the hands of artists, up to the moment of recording, without the erection of barriers against further release. Equipped with that knowledge, within that open-mindedness, one is prepared to partake freely of a joy that artists have been storing up through all man's time on earth, and will further increase, endlessly."

E. L.

THE ROMANCE OF TEXTILES. By Ethel Lewis. The Macmillan Company. $4.00.

THE title of this book is not a misnomer. While "A textile is any stuff wrought on a loom" a history of it may not necessarily be entertaining or romantic but in this instance it is both. Into her book Miss Lewis has woven the romance of all ages. From the opening story of the art of weaving in early Egypt to the outline of contemporary fabrics and fibres the hook is crammed with interest and with valuable information. Ethel Lewis is a well known authority in the field of decoration and spent years in research in compiling this book, which fascinates by its complete mastery of the subject. The fabrics are traced to the earliest beginnings, as well as the designs that mark them. Here is traced the development of silk in China through thousands of years, the refinement and adornment of each single piece. Again the gay court life of Europe is pictured in the patterns designed for fabrics by some of the Renaissance artists. And the printed and painted cottons of India assume a new grace as their development is traced. The power of the Church is visible in patterns and fabrics, the Moslem as well as the Christian playing a valiant part. Again the hand-loomed fabrics of the Colonies take on an added interest in contrast with similar materials and designs of the past. The book is well illustrated by reproductions of authentic pieces, used through the courtesy of various museums in this country and in Europe. A Glossary of Weaving of more than thirty pages is of incalculable value, while a perfect index aids a student in instantly locating his subject, and finding each mention of it.

E. L.

HET MODERNER INTERIEUR. By W. Retera, Wzn. Published by Door N. V. Uitgevers-Naatschappij "Kosmos", Amsterdam.

THIS book by the renowned Architect W. Retera is very carefully edited as to plans, details and photographs and presents a distinctive type of modern interiors expressed in a typically European manner—there is no compromise in his expressions.

With the spontaneity of an awakened being, he illustrates the art of architecture, room construction and attraction, gardens, lamps and furniture by modern Dutch, French and Viennese artists whose works appeal to the intellectual public. Artists all over the world speak the same language—only their dialect varies.

In this book is shown through wonderful photographic reproductions a unity of both the exterior and interior architectures which eradicates any other picture of a "set architecture."

Furniture, usually termed "Single Furniture," through its arrangement, creates a harmonious environment. The above book illustrates that where there are only a few pieces of furniture, each piece, in a modern room, must be practical and well carried out in design for it plays a most important factor in the atmosphere of a room.

One part of the book shows plainly the beauties of well executed details in a room and garden. It illustrates examples of modern wall-treatments, of Mosaics and tapestry and also shows some very interesting interiors of the Fokker and Douglas airplanes which are carried out in the modern trend. The airplane interiors emphasize how strongly art is influenced by the technique thereof either direct or indirect. (Or can you imagine, my dear reader, an airplane of Colonial design gliding through the air at 300 miles per hour; by the wildest stretch of the imagination, I can't.)

It is to be hoped that an equally well edited book of a similar nature will be published featuring more expensive interiors and furnishings of individuality which would appeal to the luxury loving purchaser with a more elaborate bankroll.

By PAUL LASZLO

THE SANTA FE RAILWAY COMPANY

has recently issued two thoughtful booklets, in which a complete and concise history of two of the leading industries of California is given. Each covers the various queries propounded by strangers and for which the native rarely has the correct answer. The world awakes to demonstrate an interest in the juice of the Citrus Fruits, with which one book deals, and at least half the world wants to know about the other libation, covered under the head of "Wine". In each case the history is traced from the beginning. The grapes take precedence in point of age as the early Franciscan Fathers planted California's first vineyards in their Mission gardens. Now ninety percent of all the wine consumed in the United States is produced in the 600 wineries of California. The history of the citrus industry is largely a part of the history of the Golden State. The first planting of citrus trees is traced from 1804, when an orchard was planted at San Gabriel Mission, near Los Angeles. The Riverside trees, the parents of the trees of the Navel variety were planted in 1873 by Mrs. Eliza C. Tibbets and proved to be superior to any other California variety produced to that time.

A SOLILOQUY ON ART

(Continued from Page 7)

Whole volumes of explosive thought
Written to defend and accuse,
And out of a literary movement
Emerged strange art vogues,
Ending in the rhapsodies of Marin,
Or the spiritual futility
Of the Blue Four;
Bankruptcy of the human spirit
Expressed in chaotic paint.
Man reaching the end of his era,
Blaspheming the gods he cannot understand,
And shutting his eyes to a universe
Newly revealed by the scientists.

Realism and romanticism
Wage an endless, deathless war,
But throughout time
Some there are who love illusion,
And some strive eternally
To know and express reality,
Even though the real glides
Through their clutching fingers
Like quicksilver into sand.

Today some men are painting
Like some idiot thought
Neanderthal men must have felt,
Trying to emulate the primitives
In this age of sophisticates;
To see a cow, yet paint it
Like a wooden horse made
By a child in a fit of rage;
To use the human form
As a symbol of emotion,
Legs like twin trees without shape,
Hands that are shaped like
A bunch of carrots.

Somewhere, out of all this confusion
Great art emerges.
The two colossal painters of Mexico.
Diego Rivera and Orozco
Who understand old classic rhythms
In architectural form,
Yet know how to tell a story
By perfect draftsmanship and color
Organized in space simply.
Their imitators create monstrosities
Of distended form without meaning,
Yet magnify their puerility
By endless words ad infinitum.
A complex simplicity in form
Like the Modern Gothic
By Grant Wood, or the fluid forms
In granite wrought by Leo Friedlander.

Great novels, freed of too much cant,
Possibly freed of old creeds
By the introversion of James Joyce;
Poetry, fresh and invigorating,
Not a mere collection of words
Tossed together by a psychiatrist
Testing an imbecile,
Put together on a string
By a Leshian;
But a simple, stalwart style
With internal rhythm,
Beating towards an end
To which no more words attend.

What human training may eventually
Arouse the giants we cannot tell.
A Michelangelo, choleric and combative,
Throwing off great works of art,
Like a star shedding light
Upon the black depths of space;
Fresco, sculpture, poetry,
Architecture ennobled by his dream.
Was he an accident out of the womb of time,
Or the promise of a coming race
To build a new world of beauty?

CALIFORNIA ARTS & ARCHITECTURE



OUR LADY OF MOUNT CARMEL
in Montecito, California
(See Page 17)

JUNE, 1938

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{Signed} J. M. Walker, *Builder*

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EDITORIAL

A REVIEW OF THE A. I. A. CONVENTION

By EDGAR BISSANTZ

THE Seventieth Convention of the American Institute of Architects, held in New Orleans in April, was a very pleasant affair, but it was a source of great disappointment to progressive architects who hoped that the Institute, at that time, would express a definite policy leading to the improvement of the profession and of the progress of architecture in this country. In fact, this convention might well go down in history as the "Blind Alley Convention" of the Institute.

One reason for the lack of achievement was the fact that a great part of the limited time was given over to unnecessary routine and to many long speeches by persons outside of the profession, many of whom had little or nothing of value to bring to the architectural profession. For example, at the beginning of the proceedings, the Attorney General of Louisiana was permitted to give a long booster talk, designed to whitewash the all-too-obvious shortcomings of that region. Many of the delegates, having been shocked by the abject poverty of rural Louisiana and by the degrading housing conditions in a large portion of New Orleans, were not impressed. Only a few days later, the United States Housing Authority announced that more than eighteen million dollars would be available for slum clearance and housing in the city of New Orleans!

With hundreds of architects assembled in a region which could offer a "laboratory demonstration" of the coming housing procedure, a wonderful opportunity presented itself for the education of the architects in the large scale housing methods. If they had been taken to see some of the slum areas which are to be demolished and shown the designs for the improvements that will supplant them, they would have carried back to all parts of the country information of great value to themselves and to their chapters. This opportunity was completely lost.

The architects of America, like many other people, are engulfed in the confusion and uncertainty of our time, and, as in many other fields, the tendency is to give credence to many conflicting panaceas, rather than boldly to face the problems which confront them.

Careful consideration of the Convention program leads one to believe that, aside from the great benefits which are derived from the personal contacts, architects were little benefited by it. Few resolutions of major importance were considered, and the action on some of them, I fear, will be detrimental. One of these has to do with a closer connection of the Institute with the so-called State Associations of Architects. The American Institute of Architects is the long-established, recognized organization of architects of this country. The State Associations, which include in their nominal membership all architects within their states (whether they pay dues or not) were formed recently in a few states to sponsor legislation concerning the practice of architecture, because such was not considered a proper activity for the Institute, which does not pretend to represent *all* practicing architects, regardless of their ability or standards of practice. Nevertheless, in the nature of things, such State Associations have usually found it necessary to turn for leadership to architects who are already members of the Institute. It was proposed by some that the Institute should "adopt" these associations and their members, or set up a *special* form of membership, to which a *selected* list of individuals would be eligible. The folly of such procedure is clear when one considers that, with the increased stringency of architectural licensing laws, the proportion of practitioners of Institute calibre will become increasingly greater, and with it, the proportion of practicing architects who will seek membership in the Institute; and that any person having the qualifications necessary to achieve the *special* form of membership would, by the same token, be eligible for *full* membership in the Institute. Mr. Maginnis, president of the Institute, gave a very clear statement of the true position of the organization. Nevertheless, a motion creating a special State Association representative was adopted at this Convention. What this will lead to is a matter of conjecture. The growing attempt to form this tenuous Siamese union between the two organizations can certainly be of no ultimate benefit to the Institute, and by creating a misunderstanding in the minds of the public as to the identities and objects of these two organizations may do considerable harm.

Another resolution dealt with the use of architectural competitions as a fair method of selecting architects for public works. This method would bring into the light of day proposed governmental building expenditure, would tend to improve and increase the variety of our national architecture, give opportunity for the discovery of hidden talent, and would protect legislators in their selection of architects from the necessity of responding to political pressure. This matter has been a source of discussion in the Institute for many years; the New York and Southern California Chapters being the leaders in the sponsorship of the competition method. The resolution adopted this year placed the competition method on a par with direct selection, but failed to favor the competition method as the *best means* of selecting architects for public works.

The Committee on Housing presented a report which, in its attempt to find some good in every conceivable suggestion for improving housing conditions, presented no basic facts and reached no sound conclusions. By permitting a number of speakers to present suggestions for the rendering of architectural services by means of stock plans and partial attention by the architect, the impression was given to some visitors that the Convention favored such procedure. As a matter of fact, many architects, particularly those conversant with the problems of residential architecture, feel very strongly that such half-way methods for the alleged service of the public cannot produce the benefits which are claimed for them, and may lead inevitably to the degradation of the art of building.

Although this brief review seems somewhat pessimistic, as indeed it is in the light of what transpired, there are indications that such a Convention as this one will not be possible in the future, due to the increasing awareness of many of the delegates of the necessity for intelligent action by the members, and the growing determination to sponsor progressive activity by the Institute.

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

SAN FERNANDO MISSION FIESTA, under the auspices of club and civic leaders of San Fernando Valley, is held annually for the benefit of the Mission, to keep it in repair, to restore sections, and for the upkeep of the garden. The Fiesta is held June 11 to 19, and the programs include a horse show, June 11-12; the western and Spanish parade, June 18, and a rodeo at Westover Ranch, June 18-19. The play, "Fiesta de San Fernando Rey", written expressly for the occasion, is given June 17-18-19. Leading roles in the play are taken by Edward Dew and Mary Marland. Roland Wilson directs.

SAN LUIS OBISPO holds an annual Fiesta de Las Flores in the Old Mission Gardens for the purpose of financing the continuation of the restoring and rebuilding of Mission San Luis Obispo de Tolosa, this being the fifth in the California chain of twenty-one.

MISSION SAN ANTONIO de PADUA near Jolon, celebrates the feast day of the patron saint, June 12, with a day-long fiesta, beginning with High Mass and continuing with a barbecue and outdoor sports, dancing and singing, until evening.

MISSION SAN JUAN BATISTA at San Juan holds the annual barbecue, June 25-26. A horse show, after the Spanish manner, marks the afternoons and a pageant is given in the evenings.

MISSION SAN DIEGO de ALCALA celebrates the 169th anniversary of the dedication, July 16.

PORTLAND ROSE FESTIVAL, June 8-9-10-11, is an established event, offering entertainment to the coastal section, and providing a parade of roses unsurpassed anywhere in the world.

THE GOLD RUSH REVIVAL at Auburn is held June 3-5, marking the fifth annual revival celebration. The events include an old-time vehicle parade, accurate reproductions of the characters of '49, and a complete showing of newly mined gold of every sort and type which the Mother Lode produces.

MARIA KIP ORPHANAGE, one of San Francisco's oldest philanthropic institutions, benefits by a lecture given June 2 by Mrs. Harold Vanderbilt at the Century Club. The subject is "Chateaux and Monasteries of Switzerland," illustrated. Mrs. Vanderbilt has traveled through the world and spends a part of each year in Switzerland.

PAGEANT OF THE MASTERS at Laguna Beach is assured for the seventh Festival of Arts, which opens July 29. Roy M. Ropp, director of the pageant, anticipates presenting not less than twenty-seven famous paintings and nine widely known sculpture pieces.

REGATTA, in which all the members of Outboard Clubs in California are invited to participate, is held at Santa Cruz, June 26. Southern California Outboard Association announces regattas at the Marine Stadium, Long Beach, June 5 and 26.

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The interior of the church at Guadalupe near Zacatecas in Mexico. Like many of the Latin churches there are no pews, the worshippers kneel on the floor.

ALONG EL CAMINO REAL

By ELLEN LEECH

BEAUTY, history and romance are embodied in the Missions of California, a heritage from Father Junipero Serra and the Franciscan padres, and of these descriptive adjectives the greatest is romance. Romance being the greatest asset of California, out-ranking the fruit and the climate. The romantic influence began with the fabled tales told by the followers of Cortez, and echoed by Alarcon, Cabrillo and Vizcaino. As the Missions grew and their influence spread, so the tales grew and colored the patriarchal period, that pastoral one which outlined the happiest, most hospitable days of all the periods of California history. For this reason, because of the influence of the Missions and the romance involved, it rather becomes the duty of all true Californians to aid in the restoration of these historic buildings.

The Mission of San Fernando is in the forefront of public attention in June, as in this month a benefit is staged each year for the restoration fund. The event becomes of wide interest, all the communities of San Fernando Valley participate, and five days are allotted to the programs, which include parades, a rodeo, a horse show, and particularly a pageant-play, always written especially for the occasion. This year the play is entitled "Fiesta de San Fernando Rey" and was written by Marion Parks Partridge. The dates of the fiesta are June 11 through June 19.

When Father Serra's followers established Mission San Miguel, nine miles from Paso Robles, more than one hundred thirty-five years ago, they had no intimation that the Southern Pacific Railway, at a much later date, would see the advantages of the hot mineral springs of the district, long known to the Indians, and develop a famous spa at Paso Robles. For centuries the Indians had gone to the springs for the curative properties, there they plastered themselves with the mud and remained encased until they felt the sickness was gone. When these casings were removed they hardened like pottery and were found lying around in all directions to the mystification of the padres, who first thought them mummies or, perish the thought, Indian idols. When the Southern Pacific decided to utilize the property the officials brought Stanford White to the coast to design the Paso Robles Hotel, which for years was one of the most famous of the country.

(Continued on Page 36)

SEMANA NAUTICA is held at Santa Barbara, July 2-3-4. The marine pageant, night of July 4, will climax three days devoted to yacht racing, boats from the entire Pacific Coast compete, and to varied water sports. In this water festival the theme is expressed in decorations of many-hued and gracefully figured electric lights, which pass in review on the water.

ANNUAL REGIONAL MEETING of the Pacific Coast, National Council of Garden Clubs, is held July 28-29-30, at the Olympic Hotel, Seattle, Washington. The Washington State Federation holds its convention the first day, with a reception at the Woman's Century Club to out-of-town guests in the evening. Mrs. Peter Corpstein, of Phoenix, Arizona, the regional vice-president, presides at the two-day session. Luncheon speakers will be men and women, nationally known, who will discuss highway plantings, conservation of bird life, and other interesting features, illustrated with pictures. Entertainment features include a tea and tour to gardens at Three Tree Point, a pilgrimage to Volunteer Park, the Art Museum, and the Arboretum.

WILD FLOWER SEASON may be said to be closed, but many varieties may be found in Giant Forest area, Sequoia National Park, particularly mountain meadows, until late summer. Azaleas, along the Merced river banks and in the meadows of Yosemite National Park, may be enjoyed to the middle of June. Mountain flowers, varieties of wood flowers and ferns, flourish at Mount Charleston, near Las Vegas, until fall. In the neighborhood of Lompoc the commercial fields offer entertainment at varying dates: the sweet peas through June; larkspurs and calendulas, late June to mid-July; marigolds, mid-July to early October; nasturtiums, late July and August, and asters, early August through late October. El Monte also provides a 500-acre commercial field of zinnias, marigolds, verbena and amaranthus in July and August.

FRONTIER DAYS of the West cannot die with the many rodeos dotting the calendar. Events scheduled include Visalia, June 3-5; Madrone, and Sutter Creek each June 5; Livermore, June 11-12; Sonoma, June 19; Vallejo Round-up, July 9-10; California Rodeo at Salinas, July 14-17; Chester Rodeo at Vina, July 31; Annual Rodeo, Ahwahnee Field, Yosemite National Park, July Fourth.

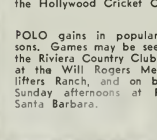
HOLLYWOOD TURF CLUB, Inglewood, opens for a season of horse racing, June 11, to continue through July 23. In July the Del Mar Turf Club opens and racing continues to September 5.

DOG SHOW of the Harbor Cities Kennel Club is held at Long Beach Auditorium, June 25-26. E. E. Ferguson is the secretary.

MOTION PICTURE TENNIS ASSOCIATION continues the championship events at the Los Angeles Tennis Club through June 5. The tourneys are open to the public without cost.

CRICKET GAMES may be enjoyed on the municipal fields of Pasadena, Los Angeles, Santa Barbara and San Diego. Week-end matches are arranged between the Hollywood Cricket Club and other clubs of the Southland, and to these visitors are welcomed. C. Aubrey Smith is president of the Hollywood Cricket Club.

POLO gains in popularity with the seasons. Games may be seen every Sunday at the Riviera Country Club, Pacific Palisades; at the Will Rogers Memorial Field, Uplifters Ranch, and on both Saturday and Sunday afternoons at Fleischmann Field, Santa Barbara.


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MAGAZINE OF ART

THE AMERICAN FEDERATION OF ARTS

National headquarters: BARR BLDG., WASHINGTON, D. C.



The Mission of San Diego de Alcala marks the site of the first church established in California, as it was founded by Father Junipero Serra in 1769.

NATIONAL small homes architectural competition, sponsored by the Ladies' Home Journal, offers $7,500 in prizes to the architects of America who design the most outstanding homes for the "middle third" of America's families whose incomes will now permit them to build within the provisions of the National Housing Act. The amended act specifically limits the revised financing to houses with land costing less than $6,000.

TWO INVITATIONAL Golf Tournaments are held early in the month: At the California Country Club through June 5; at Catalina, June 5-6-7, is the Women's Invitational.

TENNIS is paramount at Coronado, June 28-July 4, during the 23rd annual invitational tournament. At Long Beach the 9th annual Tennis Championship is held, June 18-26.

CELEBRATIONS and fiestas of varied types entertain the public throughout the month. At Beaumont the Cherry Festival is held, June 2-4. The National Shrine Convention permeates Los Angeles, June 7-9. The Silver Jubilee at Fontana marks June 10-12. The Portuguese hold a fiesta at Santa Clara, June 11-12. Flag Day celebration is held at Old Town, San Diego, June 14. Air Show, Martin Airport, Santa Ana, June 19. The Children's Floral Pageant and Fiesta may be seen at Ocean Park. In Giant Forest, the Susan B. Anthony Big Tree, Sequoia gigantea, is dedicated, June 26. The Swedish Festival is held in Los Angeles, June 30.

JUNIOR LEAGUE of Los Angeles sponsors a Motion Picture Polo Game and Horse Show at the Will Rogers Memorial Field, Uplifters Ranch, June 26. The proceeds to be devoted to their various charitable interests.

PACIFIC DIVISION, Association for the Advancement of Science, holds a meeting, June 20-25, at the House of Hospitality, Balboa Park, San Diego.

WHITTIER COLLEGE-BROADOAKS Summer Sessions, on the Broadoaks campus, 714 West California Street, Pasadena, opens June 20. Misses Amy McDermid and May Nichols of the Amymay Studios, Pasadena, head the fine arts and industrial arts classes. Subjects for which students may enroll are Methods in Industrial Arts, Arts and Crafts, Art Appreciation, and Educational projects.

"BOWL OF RICE" dinner and ball is held June 17 at the Biltmore Hotel, Los Angeles, sponsored by Princess der Ling (Mrs. Thadeus C. White), Chairman of the Southern California unit of the United Council for Civilian Relief in China. Similar balls are held throughout the country, the same night, for the same purpose.

FLINTRIDGE RIDING CLUB holds the fifteenth annual Childrens' Horse Show, June 4. Clarence Beesemyer is chairman of the show.

COLUMBIA BROADCASTING SYSTEM has opened its new studio and office structure, known as "Columbia Square," on Sunset Boulevard between Gower and El Centro Streets, Hollywood. The public is invited to inspect this ultra-modern plant. Courteous, uniformed guides conduct visitors on complete tours, lasting 45 minutes and embracing visits to the studios, CBS exhibit room, sound effects laboratory, Columbia Square Playhouse, "master control," and other points of interest. Tours start every half hour from 10 a.m. until 10 p.m. Fee is 40c per person.

SPORTING DAYS for the yachtsmen in June. On June 11, the Joint Tri-Island race; series races at Newport, Coronado, San Diego, and the invitational small boat regatta at Santa Monica. June 12, six meters race to Santa Monica; star boats at Long Beach, Newport, San Diego and Coronado; universal handicap spring series at Long Beach. June 18, single-sticker marathon of fifty miles, Californian Yacht Club; 6 meters, Blue Star at Santa Monica; series races at Newport, Coronado and San Diego. June 19, 45s, Catalina Isthmus to San Diego; Blue Star at Long Beach, Newport, Santa Monica, also handicap at Long Beach. June 25, Stewart Bros.-Montgomery Trophy races, Los Angeles Yacht Club; small boat invitational at Coronado; IC dinghy team series, Long Beach; six meter and Blue Star, Santa Monica; PCs at San Diego. June 26, Blue Stars at Newport and Santa Monica; sixes race, Santa Monica to San Pedro; IC series, Long Beach; series races, San Diego, Coronado. July 2-4, 3rd Annual Squadron Cruise, San Pedro-Catalina Isthmus-Santa Monica-San Pedro. July 5-7, Sir Thomas Lipton Trophy, Star Series, at Santa Barbara.

NATIONAL AQUATIC SHOW is held, July 2-4, at the Olympic Swim Stadium, Los Angeles.

CHERRY FESTIVAL at Beaumont, the seventh annual, is held June 9-12. Thirty-two exhibits relative to the cherry and allied industries are a new feature of the festival this year. The celebration is sponsored by the Beaumont Chamber of Commerce.

JUNIOR CHARITY LEAGUE of Long Beach holds the annual summer party at the Palos Verdes Country Club, June 10. A barbecue supper is served, buffet style, at the out-of-door grill, followed by dancing. The Children's Dental Health Center will receive a large share of the proceeds.

CEREMONIALS of the Smoki people are held, June 12, near Prescott, Arizona. This year the Smoki schedule includes for the first time in their history an adaptation of the snake myth Tcua-Tio with complete continuity culminating in the famous snake dance. The ceremonials are colorful, original, and herald the opening of the summer season in the mountain vacation section of Arizona.

PRODUCERS' COUNCIL of Southern California invites architects to attend the banquet and informational meeting to be held the evening of June 21 in conjunction with Gladding, McBean & Company at 2901 Los Feliz Blvd. in Los Angeles. The meeting will include group inspections of the plant in operation and information on the development of ceramic veneer, Franciscan pottery, Mermosa tiles, and other burned clay products. Motion pictures of the new Federal Building now under construction in Los Angeles will be shown.

MUSIC

ROTH QUARTET appears at Stanford University in scheduled concerts from June 29 to August 1. The Quartet offers two concert series between June 29 and July 11, and the musicians are also members of the Stanford summer quarter faculty, teaching chamber music to selected groups of students. Members of the quartet are Feri Roth, violin; Jeno Antal, violin; Ferenc Molnar, viola, and Janos Scholz, violoncello. Feri Roth will direct the concert appearances of the Stanford Little Symphony, formed of experienced students of instrumental music, registered for the summer.



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CIVIC LIGHT OPERA ASSOCIATION of Los Angeles presents "Roberta" the week opening June 6, at the Philharmonic Auditorium. This production closes the very successful season, which opened with "Blossom Time". Tamara, Russian singer from the Bolshoi Theater, Moscow, appears in her original role of Stephanie in "Roberta."

"SYMPHONIES UNDER THE STARS" at the Hollywood Bowl begin the 17th annual season July 12, and continue through September 2. The season presents the Los Angeles Philharmonic Orchestra, noted guest conductors and soloists. The programs are divided as follows: Tuesdays, grand opera and symphonic novelties; Thursdays, symphonies; Fridays, symphonies and soloists. The musical season opens with "The Valkyrie," Wagner's grand opera, under the direction of Richard Hageman. Hugo Strelitzer directs the chorus for the four Bowl operas, including this one.

AT SAN DIEGO the Symphony Orchestra presents a concert at the Savoy Theater, June 30. Organ concerts may be enjoyed on Wednesday, Thursday, Saturday and Sunday afternoons of each week at the Spreckels Outdoor Organ, Balboa Park.

IN A SONATA RECITAL Yehudi and Hephzibah Menuhin are heard, June 21, at the Memorial Opera House, San Francisco.

GRAND OPERA is presented for the first time at the Rose Bowl, Pasadena, the evening of June 25. The opera is "Aida" and opens the Southern California summer music season. Amelio Colantoni, President and Producer of the La Scala Opera Company, provides a cast of internationally known singers, which includes Jesus De Gaviria, leading dramatic tenor of the Colon Theater, Buenos Aires, and of La Scala, Milan, who sings the role of Rhadames. Eva Turner, Covent Garden, London, is heard as Aida. Richard Bonelli, Metropolitan Opera Company, sings the leading baritone role. Popular prices prevail.

CONCERTS are presented on Sunday evenings at Giant Forest, Sequoia National Park, opening June 26 and continuing to August 4.

BULLDOG BAND of the Pasadena Junior College presents a Festival Preview concert at the Rose Bowl the night of June 3. After the Rose Bowl appearance the band goes to Oregon to play for the second year in the Portland Rose Festival.

GREEK THEATER, Griffith Park, Los Angeles, opens the summer musical season June 12 and continues through July with the Federal Light and Grand opera units, opens the southern California summer music The opening orchestra concert, conducted by Modest Altschuler, is followed by symphonies, concerts and mid-week operas. Three operas of four nights each are presented, "H. M. S. Pinafore" opens Wednesday, June 15. "Hansel and Gretel" opens June 22.

JUNIOR ORCHESTRA of the Los Angeles schools is heard at the Shrine Auditorium, June 10. Los Angeles is the first city to foster an elementary school orchestra, this one is composed of 285 boys and girls.

THEATER NOTES

PALO ALTO COMMUNITY PLAYERS hold a high average for production throughout the year. The play for the month is "Excursion" by Victor Wolfson, and is given June 23-24-25. Supervising director is Ralph Emerson Welles.

STANFORD UNIVERSITY, Memorial Hall, announces the Stanford Division of Speech and Drama will present a summer program of American drama: "Uncle Tom's Cabin," "Camille in Roaring Camp," Eugene O'Neill's "Days Without End" and a final play to be chosen later.

COMMUNITY PLAYHOUSE, Pasadena, precedes the Midsummer Drama Festival with two interesting productions, each opening on Tuesday and running approximately two weeks. Matinees on Saturday, no performance on Sunday. Gilmor Brown is the supervising director of all plays.
To June 11, "Star of Navarre" by Victor Victor.
June 13-25, "Tonight at 8:30" by Noel Coward. This series of nine short plays is given nightly performances, augmented by a trio of matinees each week.
"Seven From Shaw," theme of this year's Festival series, is scheduled for a period of seven weeks, June 27 to August 13, and the plays are staged in the following order:
June 27-July 2, "Arms and the Man."
July 4-9, "Major Barbara."
July 11-16, "Heartbreak House."
July 18-23, "On The Rocks."
July 25-August 13, "Back to Methuselah," the five parts divided into three separate weeks.

MEXICAN PLAYERS at Padua Hills Theater, near Claremont, perpetuate the romantic legends, the songs and dances of Old Mexico in a delightful manner. The romantic element is never absent and the present play "Calle del Beso" (Street of the Kiss) offers three romances, each reaching a happy ending. Performances are given every evening from Wednesday through Saturday, and at matinees on Wednesday and Saturday. The players also entertain with singing and dancing at lunch and dinner every day, and at "Merienda" following all stage performances.

GATEWAY PLAYERS in the intimate theater at 4212 Sunset Boulevard, Los Angeles, offer "One Hollywood Day" by Bee Humphreys, opening June 6 for a run of two months.

ANTELOPE VALLEY ASSOCIATION, in conjunction with H. A. Edwards, director and owner of the Antelope Valley Indian Research Museum, stages the Indian play "The Flaming Arrow," which Mr. Edwards wrote and directs, on June 30 and July 1. The locale is the Theater of Standing Rock, in the neighborhood of Victorville, on the Adelanto Road.

LABORATORY THEATER, Playhouse Building, Pasadena, operates in conjunction with the Playhouse but is an entity in itself. The current plays June 13-18, "Hobo" by Roy Esquires.
June 20-25, "Facts of Life" by Catherine Turney.

WILSHIRE EBELL THEATER, Los Angeles, is the scene of a presentation of "The Yellow Jacket" by the Chinese Drama League, June 3-4, sponsored by Princess Der Ling.

STUDIO VILLAGE THEATER, 1743 N. La Brea, Hollywood, continues "Who's Hooey" the hilarious comedy by Katherine Kavanaugh. The stock company, assembled by Miss Kavanaugh and bearing her name, is made up of experienced players.

GOLDEN BOUGH THEATER, San Francisco, presents the Hackett Players, June 8. The theater announces the appearance of several dance groups during the month.

MUSART, 1320 S. Figueroa, Los Angeles, announces that the Southwest unit opens an original play of the American scene, "The Sun Will Rise in the West" written by members of the unit. The date is June 2.

OLVERA PUPPET THEATER, Olvera Street, Los Angeles, continues the "Sketch Pad Revue" nightly, except Sunday. The cast of 75 puppets indulge in singing, dancing and varied vaudeville acts.

BILTMORE THEATER, Los Angeles, is presenting Helen Hayes in her great success, "Victoria Regina," opening June 6. Matinees every Saturday and June 10, 15 and 22. Sunday night, June 19, the company is seen in a special performance of "The Merchant of Venice." Helen Hayes as "Portia," Abraham Sofaer as "Shylock."



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Santa Fe

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ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Work by Boris Deutsch.

CARMEL

CARMEL ART ASSOCIATION: Exhibition of recent work of members.

CORONADO

GALLERIES, Hotel del Coronado: Oils and watercolors by California artists.

CLAREMONT

SCRIPPS COLLEGE: The work of students of the Art Department of Claremont Colleges.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by Western artists.

GARDENA

GARDENA HIGH: Exhibition of the recent purchase prize paintings.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Work by members of the Fine Arts Department of the club.

FILLMORE

ARTISTS BARN: The work of local artists and craftsmen.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To June 11, pastel portraits and studies by Patricia Richards.

PRINT ROOMS, 174B N. Sycamore: Fine collection of prints by the masters of the art.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal handicrafts.

PUBLIC LIBRARY, Hollywood Blvd. and Ivar Sts.: Rotating exhibitions of the work of local artists, changed monthly.

RAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: Collection of facsimiles of the work of old masters.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Spring and early summer exhibition by members of the Laguna Beach Art Association.

SILVER BELL, 492 Coast Blvd.: Watercolors and prints by invited artists.

LOS ANGELES

ART COMMISSION, Room 351, City Hall: Throughout June, paintings by seven Sierra Madre artists—Sydney Brock, Alfred James Dewey, Z. Elms, Lucile Vanier, Catherine Wynne, Lesley Bernard Wynne, Myrtle Weese.

ART COMMISSION, 25th floor, City Hall: Seventeen oil paintings by Orpha Klinker. Open daily, 9:30 to 4:00 except Saturday and Sunday.

BILTMORE SALON, Biltmore Hotel: General exhibition of paintings.

CHOUINARD SCHOOL, 841 S. Grand View: Railroad designs and etchings by Otto Kuhler; decorative drawings by Keye Luke to June 10.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Competitive exhibition to June 15. Prizes were awarded as follows: In oils, first to Will Foster, A. N. A; second to Louise Everett Nimmo; third to Orrin A. White. Honorable mention to Jean Mannheim. In watercolors, first to William T. McDermitt, second to Irene Robinson. Honorable mention to Julon Moser. In prints, one prize, to Rex Brandt. In sculpture, first to Eugenia Everett; second to Pierre Ganine. Popular vote by Salon members to Bertha Amet.

FOUNDATION OF WESTERN ART, 627 So. Carondelet St.: June 1 to July 15, exhibition selected from 1937-38 season's prize-winning oils and watercolors. The show is in two parts, each hung for three weeks.

FEDERAL ART PROJECT GALLERY, 608 S. Berendo St.: Continuous exhibit of oil paintings, watercolors, sculpture, lithographs, and ceramics, changed frequently. Open daily, 9 a.m. to 6 p.m.

LOS ANGELES MUSEUM, Exposition Park: June 1-30, Chinese prints. June 15-July 15, Otis Art Institute. June 20-July 20, lithographs by Daumier and Gavarni. Opening July 1, exhibition of Los Angeles County School Art.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Exhibition of the work of cubist artists, leaders of the movement, including Braque, Piscasso, Leger, Juan Gris, Metzinger, Severini, Marcousis, Survage, Serge Ferat and Maria Blanchard. "School of Paris" painting opens June 7.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: A school of fine and applied arts. Vacation period, June 6 to 25. Summer session from June 27 to August 6.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Large collection of fine basketry. Open daily except Monday, 1 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Permanent collection of oils.



"My Sister" by Azadia Newman, who is showing twenty-two portraits this month at the Stendahl Galleries in Los Angeles, among them several prominent movie stars.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Throughout June, twenty-two portraits by Azadia Newman.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: To June 14, recent paintings by Everett L. Bryant.

U. C. L. A. CAMPUS GALLERY: Closing exhibition by Art Department.

U. S. C. CAMPUS GALLERY: Work of art students.

LONG BEACH

ART ASSOCIATION, Villa Rivera: Exhibition by members of the Association.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Exhibition of the work of Leon Kroll, famous American painter, who heads the staff of the art department for the summer session, June 26 to August 6.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: WPA American index of design.

OAKLAND ART GALLERY, Municipal Auditorium: To June 5, Third Annual Sculpture Exhibition.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: Paintings by Hermione Ellyson and Caesar Hernandez to June 30.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: A notable collection of old prints. Chinese fan paintings and ceramics.

HUNTINGTON HOTEL GALLERIES: Oils, landscapes and portraits by Frank Moore.

PUBLIC LIBRARY, Walnut at Garfield Sts.: To June 11, Allied Camera Pictorialists hold the second annual salon.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: The work of Richard Taggert, Nell Warner Walker, Aaron Kilpatrick, Burt Procter and Henry Sharpe.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Oils and watercolors by California artists. A collection of antiques and paintings from old estates of the East and the West.

POMONA

POMONA CAMPUS GALLERY: Exhibition by students of the Art Department.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: To June 15, continuous exhibition of the work of members, changed the first and fifteenth of each month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Etchings and drawings by Perham Wilhelm Nahl, 1869-1935.

FINE ARTS GALLERY, Balboa Park: Opening June 10, Tenth Annual Southern California Art exhibition; paintings by Alson Clark; etchings by Hans Kleiber; exhibition of San Diego Art Guild; June 6 to 27, craft work and still life paintings.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearney St.: Prints and lithographs.

AMBERG-HIRTH GALLERY, 165 Post St.: Contemporary craft work, metal, ceramic, wood and textiles.

THE ART CENTER, Mercedes Bldg., 251 Post St.: Watercolors by Chee Chin S. Cheung Lee.

DE YOUNG MUSEUM, Golden Gate Park: Through June 19, colored lithographs by Daumier and Gavarni; throughout June, recent accessions and photographs of Mexico by Fritz Henle; exhibition for the blind, children's paintings from San Francisco community centers under instruction of Federal Art Project, W. P. A.; 17th and 18th century textiles from the Julia Brenner collection and costume plates by the National Youth Administration. Opening June 1, ecclesiastical textiles (16th, 17th and 18th centuries) lent by Adolfo A. Di Segni with additions from the Museum's permanent collection. Opening June 19, original drawings for Puck, lent by the bookshop of Harry Stone.

PAUL ELDER GALLERY, 239 Post St.: To June 11, wood engravings by Clare Leighton.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Opening June 25th, loan exhibition of Venetian painting from the 15th through the 18th Century.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Paintings by Victor Arnautoff, paintings by Gertrude Mihsfeldt and group paintings by John Mottram. Drawings from the Crocker Collection and Emanuel Walter Collection. Watercolors and drawings by Jane Foster. First annual Art Exhibition of the American Physicians' Art Association. San Francisco Printmakers.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Oils by Sam Hyde Harris, the Guild president, to June 30. The work of local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth century English paintings. Flemish and Italian primitives. The library exhibitions are supplemented each month by a special showing. The botanical gardens are also open to the public. Open daily, 1:15 to 4:30, except Monday.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Oils and watercolors by Santa Barbara artists. Exhibition changed every two months. Closed on Sundays.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: The work of members of the Association.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Paintings from the permanent collection.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To July 3, California ceramics, American watercolors, drawings and sculpture by Hernandez, photographs by George Mantor, Ella Staadecker and Ernst Kassowitz, paintings by Leon Derbyshire, arts and crafts exhibition.

MISCELLANY

MRS. OLIVER CONVERSE BRYANT reports splendid results from the "Festival of Allied Arts, Art Division," of which she is chairman. Twelve scholarships were recently awarded. There were 650 entries made by 324 individuals. Of these entries 343 were paintings from which the jury accepted 67. Winners of awards made last year and the year before have made excellent records.

THE CALIFORNIA ART CLUB installed a new and energetic president on May 20, Ralph Holmes believes in work, not only for himself but for everyone else. All the members have found themselves on at least two committees other than the "Committee of One Hundred" which was formed for the express purpose of eliminating idlers. Important events are planned for the near future. These include "June Moonlight Jamboree and Alley Dance" to be held June 17 in the clubhouse, Vermont at Hollywood Boulevard in Los Angeles.

THE ANNUAL SALON of the Allied Camera Pictorialists of Pasadena, seen at the Public Library of Pasadena in June, is a combined showing of the work of the Camera Clubs of the California Institute of Technology, the Y. M. C.A. of Pasadena, the Pack Rats, and the day and evening classes of John Muir Technical High School.

THE "REVIEW OF CALIFORNIA ART," at the Foundation of Western Art, 627 South Carondelet Street, consists of paintings which won prizes or great acclaim in leading art exhibitions during the 1937-38 art season. Twenty-one oil paintings by eight northern and thirteen southern Californians comprise the first show. The second show will include thirty-four works by twenty-eight artists. The Foundation is a non-profit organization, founded five years ago by Max Wieczorek, its president, and is dedicated to showing selected exhibits of art produced in the West.

ANNUAL EXHIBITION of students' work opening June 16, at the Los Angeles Museum, comprises work in all departments of fine and applied art. The honor winners among the exhibits will be shown for a month starting June 16 at Los Angeles Museum, Exposition Park, Los Angeles.

ORPHA KLINKER has lived in California since childhood. At an early age she appreciated the wealth of romance and historical significance of missions and adobes and protested in vain when a number of these crumbling picturesque structures were torn down. She resolved to record them on canvas. Linking their colorful yesterday with today she has gained fame for her historical paintings and portraits of early California pioneers.

NISHAN TOOR of Altadena is completing a portrait (head) of Miss Rosemary Snipes, daughter of Dr. and Mrs. T. W. Snipes of Altadena. The plaster cast of this original study was completed last February and Mr. Toor is now carving the final product in specially seasoned American birch. Although Nishan Toor is best known as a sculptor, he painted for several years before making sculpture his life work, and occasionally returns to his brushes. He recently painted a large mural, depicting "Dawn", which was used by Mrs. Philip Stone in illustrating a talk at the Shakespeare Club, Pasadena.



Fog Veiled Headlands by Jack Wilkinson Smith, who is exhibiting this month at the Biltmore Salon in Los Angeles.

NEW ORLEANS AND THE VIEUX CARRE

By SUMNER SPAULDING, A.I. A.

IN CASE a casual reader might not know, it should be explained that once a year the national organization of architects, called the American Institute of Architects, meets in solemn session to discuss the maladies and problems of the profession, as well as to receive an added spark of inspiration from direct contact with its leaders. It is an organization founded some eighty years ago and compares with the American Medical Association and American Bar Association. There are seventy chapters of the Institute scattered all over the United States, each sending from one to twenty delegates to the annual convention. The headquarters of the Institute are at the Octagon House in Washington, and in order that the members may become familiar with our national capital and their headquarters, as well as the other metropolitan areas, the meetings are held alternately in Washington and some provincial city. This year it was held in New Orleans.

In the last fifteen years I have taken the American Institute of Architects very seriously, and I believe during half of this time I have held some office. As a reward my fellow members have from time to time elected me as delegate to the national convention. I have always gone with serious problems in mind and our convention business has occupied my time and thought almost completely. This year when I read that it was to be held in New Orleans, I thought it would he nice to attend in a casual way, keeping one eye on the convention and the other on the city.

For years people have been telling me what an interesting place New Orleans is, but I never took it very seriously, thinking the Vieux Carré to he something like Olvera Street. However, when the letters written by New Orleans architects began to he published as "come-ons" for the convention, I hegan to he interested.

Then, when William Schuchardt invited me to drive over with him, everything was set. We left Los Angeles at six o'clock one morning and five days later at noon we found ourselves having luncheon at Lake George, Louisiana. After the long ride over Texas plains, the tropical growth was thrillingly beautiful, for the new highways are cut through the jungle, leaving green walls of trees seventy-five feet high on either side, festooned with vines and moss. Between the road and the trees are narrow lagoons covered with a matting of pink and lavender water hyacinths in full bloom. This highway leads directly through the Teche country, which is named after one of the most extensive of the bayous. The navigable waters of the Teche extend some eighty miles inland through the sugar-cane plantations. Here the surface of the water and the ground level are so nearly the same that it is not unusual to look through the trees and see a sidewheeler apparently plowing through a green pasture. Often the highway passes directly in front of many old plantation houses which, because of the dampness, are built some eight to ten feet ahove the ground, leaving space for air circulation underneath with the main rooms above. This practical problem makes a grand exterior staircase necessary, this giving the houses an aloof manner. Adjacent to these houses are the clusters of small slave cottages still used hy the negroes. Our road led through New Iheria, a town which boasts of one of the finest of the southern mansions of the early nineteenth century. Its two story porticos and boxwood gardens take one hack to the romantic period immediately preceding the Civil War. You can well understand that riding through this type of country for many hours puts one in a frame of mind most remote from the rest of the world and the year 1938.

At ten o'clock that night we struck the Mississippi levees and followed south along them until we approached the famous Huey Long bridge leading over the river directly into the city of New Orleans. For many hlocks New Orleans at night did not look unlike all the rest of our stupid American cities, hut when we turned on to Canal Street I had a feeling that we were somewhere. Upon our arrival at the Roosevelt Hotel where the Convention was to he held, we found the lohbies filled with sparkling lights and lady delegates of doubtful pulchritude dressed in extreme decolleté who were attending a Beauticians Convention. Sprinkled among these delectahle specimens were groups of anemic looking architects, somewhat dazed and wondering what it was all about. Many a wisecrack was made about the fact that the A. I. A. and the Beauticians were meeting at the same time.

(Continued on Page 39)

CALIFORNIA POET'S CORNER

THREE POEMS

By MAUD OAKES VOLANDRI

The Flower Vendor

At unexpected times you ring my door
And when I answer, up the stairs you come
And set your basket down upon the floor
And smile your Chinese smile. With bended thumb,
While resting on your heels, you open some
Of your bouquets. You always have them wrapped
In newspapers to keep them fresh. And from
Your little stock of flowers I am apt
To choose and change my mind until they're all unwrapped.

It's always roses I decide upon—
With stems that florists spurn—but I'll arrange
Them gracefully. You try, while I am gone
To get my purse, and as you're counting change
To tell the ills of humble interchange:
"Not sell much. Lady say cost less in store."
To all my questions you say, "Yes." It's strange
You cannot understand me . . . You ring next door
And leave stray petals on my neatly polished floor.

Moon Maiden

She cast her silver tapestry,
She danced a pleasant rondelay;
Her footsteps beat as waters play,
It was a pleasant sight to see.

And as she danced, she sang to me
Her song was sad, and it was gay;
She cast her silver tapestry,
She danced a pleasant rondelay.

I sought to spell her mystery,
I called to her, "Who are you? Say!"
In timid fright, she ran away.
But even as she turned to flee,
She cast her silver tapestry.

Portrait of a Wife

She's English: apple-blossom coloring,
Blue eyes, the golden hair that frames her face,
Confirm her lineage. But all her ways
Attest and ratify her marrying:
For to her Roman husband she did bring
Unstudied will in all things to embrace
His country's culture, be daughter of his race.
She wears an "oro alla Patria" ring.
Their home reveals her choice at every turn:
Carducci's poems, Della Rohbia wares,
A Mussolini medal lying stern
Upon the table, hand-tooled leather chairs.
Her proud Italian husband loves all these;
She has adopted them with genuine ease.

Our Poet of the Month

MAUD OAKES VOLANDRI publishes for the first time in this number. She is a teacher of mathematics in the Balboa High School in San Francisco, and is married to Alfredo Volandri.



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THE IDEAL FUEL GAS

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

A SUMMER DAY'S OUTING

AT Christmas time, a year ago, I found myself fancying a holiday feast at which were gathered a kind of chocolate box assortment of characters from English and American literature. But now, with the moving on of a few months, the harsh December winds which whipped about Bob Cratchit's cheery home have been changed by Nature's chemistry or variability of temper to gracious June breezes, and I was glad to discover a like company of good friends congregated at a picnic some miles from the city on a bright afternoon recently.

A bountiful lunch lay spread over a vast white tablecloth on the ground—sandwiches, salads, cake and fruit. The festive hilarity of the gathering was heightened by the fragrant array of the hearty repast and grew until the lunch was well despatched and the scene just carefully set looked much like a landscape after a tornado. It was not only Ichabod Crane "whose spirits rose with eating as some men's do with drink." All were merry enough. But so exhilarated was Ichabod by the time he descended on the dessert that a spontaneous concomitant of the digestive process was a sprightly Dutch tune, and the company, like "the good people of Sleepy Hollow . . . were filled with awe at hearing his nasal melody . . . 'in linked sweetness long drawn out' . . ."

The fundamental responsibility of making the coffee, and moreover of generally supervising the unveiling of the lunch, had fallen, by a silent joint acquiescence, to Mrs. Martha Bardell—out of Charles Dickens' "Pickwick Papers." Mr. Pickwick, star boarder at her lodging house, took good care that Mrs. Bardell was among the party, for, as Dickens once noted, she had a "natural genius for cooking," which she had "refined into an exquisite talent."

Chief assistant to Mrs. Bardell was Clara Peggotty, David Copperfield's beloved nurse. But her efforts were somewhat limited—that is, she could not bend quickly without a minor accident. "Being very plump," as Dickens observed, "whenever she made any little exertion, some of the buttons on the back of her gown flew off." Yet she did her best, and, furthermore, she endeavored to commission Rip Van Winkle as a wood carrier. But "the great error in Rip's composition was an insuperable aversion to all kinds of profitable labor."

The fair Belinda, out of the poem by Alexander Pope, had innocently connived a cake with a beautifully deceptive frosting which hinted of contents comparably enticing. As "into each life some pain must come," she made certain, with an unfortunate conscientiousness, that each member of the party received a generous slice. However, there was something about Belinda which made forgiveness easy. The gentlemen, at least, agreed with Pope that "if to her share some female errors fall, look on her face and you'll forget them all." Nature portions virtues, with a degree of justice. Mrs. Bardell was not pretty, but doubtless she made a cake that once beclouded Mr. Bardell's vision.

The lunch progressed with gay conversation and with no other mishap, outside of Belinda's cake, except that Sherlock Holmes ripped his pants on the stub of a bush. But, adequate to the emergency, he called "Quick, Watson, the needle!" and the case was "sewed up" in a minute.

There was some preliminary scurrying for the most comfortable places around the outspread feast. While some areas possessed the advantage of an excellent view, others were more practically acceptable surfaces on which to relax, and such relative merits had to be judged. Uriah Heep got left with an ant hill. "I am well aware," he complained, "that I am the 'umblest person going, let the other be who he may."

Sir Roger de Coverley, from the pages of *The Spectator* was seated beside Mrs. Sarah Gamp, from the books of Dickens. Sir Roger was in a mellow philosophic mood, almost more suitable to an evening by the hearthfire. "The general tendency of our indifferent actions," he reflected, "ought to be agreeable to the dictates of reason, of religion, of good breeding . . . Reason should govern passion. . . ." Mrs. Gamp spat an olive stone and took a pinch of snuff. She seemed to be listening quite inattentively. Half to catch her interest, and half to be gallant, Sir Roger proffered the soda pop bottle which lay at her feet. "Don't ask me," protested Mrs. Gamp, "whether I won't take none or whether I will, but leave the bottle . . . and let me put my lips to it when I am so dispoged." Sir Roger agreed.

Robert Bruce volunteered to help take the top off a catsup bottle, with which Clara Peggotty was struggling vainly. But the top yielded neither to Mr. Bruce. He tried six times, in various ways—twisting it with his fingers, taking it between his teeth, tapping it on a rock, and addressing it in some strange fourteenth century English. Just about to give up, he discovered a spider rather futilely attempting to affix a web to Mr. Pickwick's bald pate while he lay dozing. The parallel greatly impressed the philosophic mind of Robert Bruce. He leaned back leisurely to study the efforts of the insect. "Now," he said, "shall this spider teach me what to do, for I also have failed six times." The dauntless spider made a seventh effort to glue a fine thread on the smooth shining pate of Mr. Pickwick. This time he happened to succeed. Mr. Bruce therefore turned again and determinedly to the recalcitrant catsup bottle. But Clara Peggotty meanwhile had opened it.

Wilkins Micawber the while was discussing some large contemplated enterprise with Rip Van Winkle, as he played idly with his eye glass which

dangled for ornament across his colorful vest. His enormous shirt collar was gradually collapsing under the warmth of the June sun. Mr. Micawber ventured on one sandwich after another, looking vainly for a composite filling he much preferred. "I am still hoping for one to turn up," he said buoyantly.

The Autocrat of the Breakfast Table, perceiving Mr. Micawber having a very good time, commented to his companion, Dr. Opimiam, from Thomas Peacock's prose satire, "Gryll Grange"—"I think of what E. P. Whipple said about the Micawbers of the world: 'they fluctuate between tears and smiles; they pass from despair to hot punch, and from the immediate prospect of starvation to sanguine gaiety'."

In the midst of the conversation, Mrs. Malaprop let up a startled cry. Her little niece, Lydia, it appeared, had wandered off and could now be noted in an alarming posture, gazing vapidly over the edge of a steep bluff. "Help!" shrieked Mrs. Malaprop, "Lydia is about to precipitate herself down a prejudice. Fly with the utmost felicity," she yelled to Rip Van Winkle. But before he could reach her, something within Lydia had moved her to step back.

Dr. Opimiam turned to Mrs. Malaprop, who could eat no more after the excitement. "Whatever happens in the world," he said, "never let it spoil your dinner."

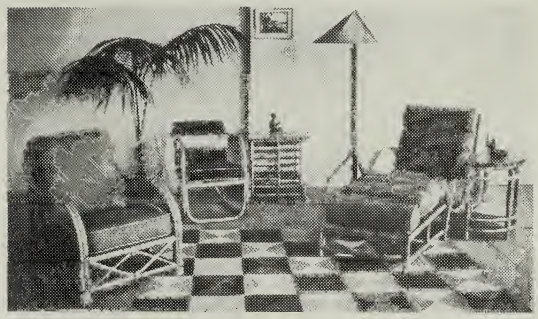
The Autocrat of the Breakfast Table then remarked to Dr. Opimiam how garrulous literary characters were, compared to their creators. "I really believe," he avouched, "that some people save their bright thoughts as being too precious for conversation. What do you think an admiring friend said the other day to one that was talking good things,—good enough to print? 'Why,' said he, 'you are wasting merchantable literature, a cash article, at the rate, as nearly as I can tell, of fifty dollars an hour. . . .'"

Lunch over, there was some discussion about what to do next—have a baseball game or what. Sir Roger de Coverley had brought his dogs along and wanted everyone to go on a fox hunt. But Mrs. Gamp declared there were no foxes anywhere around there.

Sir Roger thereupon fell to boasting about his dogs and proudly contrasted them to Wolf, seated faithfully by the side of Rip Van Winkle. "My hounds are bred out of the Spartan kind," he quoted from Shakespeare. "Maybe so," interposed Sherlock Holmes, "but don't you know that Washington Irving regarded Wolf 'as courageous an animal as ever scoured the woods'?"

The argument was suddenly ended, however, when the hounds spied Little Eva down the lane picking wild flowers. They broke loose at once and went running pellmell after Little Eva. The picnic thus concluded with a wild chase—Little Eva, the hounds, and the picnickers, in the general order named. Sir Roger, greatly perturbed and vexed, was heard to shout, "Jove, in this mad mixup of characters, I got the hounds from 'Uncle Tom's Cabin'!"

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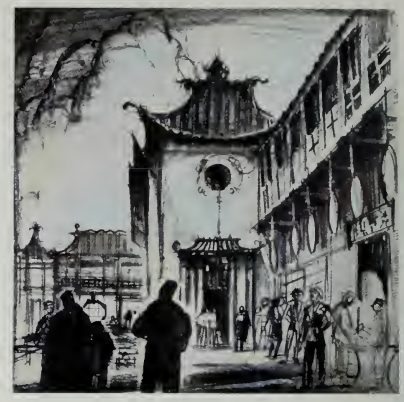
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A MODERN GINLING WAY

HOPPING gingerly aside before the onsweep of the Westerner's proud streamlined train, old Chinatown of Los Angeles has yielded to the new Union Terminal. But not far away, on a block between North Broadway and Castelar street, north of College, the dreams of some Los Angeles Chinese are about to come true.

Six years ago a flame was touched to a compound of sentiment and economics—a desire by the Chinese to build a block square community of the Orient within Los Angeles where a cherished pattern of life could be kept, and where their shops could be decorative with all the color and flair of exotic fancy which have since long before the cold Greek temple been associated with Chinese architecture.

Both shops and residences are to be a part of the new Chinatown, but architecturally there exists small difference between the two types of building. For the Chinese cannot see why the reverence of the temple may not likewise be a theme of domestic architecture. In China there has never been any distinction between sacred and secular architecture.

A very long string of Chinese coins—a half million American dollars—are to be expended on the new Chinatown. Secretary of the project is Peter Soohoo, president of the Chinese-American Citizens Alliance, secretary of the Chinese Chamber of Commerce and the Chinese Consolidated Association. The first unit, now almost complete, will have eighteen stores—restaurants, markets, a jewelry store, drug store and an art shop. Other buildings are to house offices, bazaars, gift shops, etc.

Tree shrubs and plants from China will be planted by red sidewalks, among shrines, fountains, and courtyard gardens and along Ginling Way—the "Street of the Golden Palace."

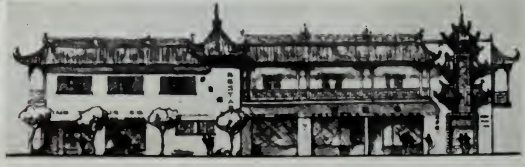
Erle Webster and Adrian Wilson, architects of the project, made a thoughtful study of Chinese architecture, which has remained substantially unaltered through China's long procession of years. The principles of construction, the decoration of exterior and interior, have possessed the endurance of the doctrines of Confucius.

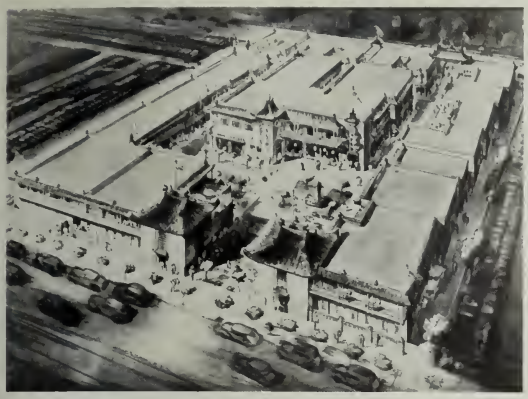
Rarely forsaken, through all Chinese architecture has been a feeling for the beauty of nature—of her lines, her colors and ways. Contrasted to much of Western architecture, the Chinese building seeks not to dominate nature but to be subordinate to her and influenced by her.

The happy spirit and colors of a Chinese springtime, and nothing of the somberness of winter, touch with a characteristic gayety most of Chinese architecture and ornament. Bright color schemes form a primary feature of the design—as through other architecture of the East. It thoroughly expresses a love of color which the ancient Greeks never knew.

Roofs in China are covered with glazed enamelled tiles—yellow for imperial palaces, red for mountains, and blue green and purple for others. Ridges may be accented with colored dragons, or other creatures of Chinese folk lore and fancy, fashioned from glazed terra cotta or porcelain. Landscape subjects also decorate the exterior, often carved from wood or ivory.

Painting, on clay and woodwork, with rich pure colors, is an outstanding element of external design. Even the small shops flash beneath the noon sun with vermilion and green. The signs, painted with ornamented Chinese ideographs, heighten the effect.





A chief feature of a Chinese building is the roof, supported on timber uprights and not dependent on the walls. It is a forceful contrast to Greek, Roman and Renaissance styles, where there was often an effort to make the roof secondary, often even out of view.

Whatever troubles the Chinese people, ancient or modern, may have encountered with the plumbing, they knew hardly ever the emergency of the room leaking. Because the roof is a principal feature of Chinese architecture, the design has been elaborated by a repetition of roofs, one over the other. Height and a horizontal effect were both retained. The roof is generally built of light woodwork with a hollow upward curve. This slightly concave surface is covered with glazed ridge-and-furrow tiles richly colored.

The added roofs have been regarded a mark of dignity. The thought seems to have proceeded from the triple umbrella, which was one of the most important insignia of the Emperor of China.

The first problem in designing the initial unit of the new Chinatown in Los Angeles was to provide as much space as possible for those merchants who were forced to vacate their old quarters on the Union Station site.

The construction budget being limited, the main requirement of the new buildings was that they be economical to build in order that the greatest number of tenants could be accommodated. This necessitated the use of the simplest of local materials and methods of construction instead of those employed in the traditional Chinese temple. The architecture was therefore strongly influenced by the economic and other factors of its environment as it always has been throughout the ages.

The buildings are basically simple structural units treated with sufficient Chinese detail on the exterior to supply the flavor of the Orient expected by their occupants and their patrons. To have made these details archaeologically faithful and structurally inherent would, under the existing building codes, have been prohibitive in cost, so the new buildings are frankly modernized Chinese, engineered for earthquakes, fire protected, and designed to comply with health and sanitary requirements which their prototypes never were blessed with.

However, there is no doubt that when the entire project, of which this unit is a nucleus, is completed and occupied by our local Chinese colony it will acquire a real Oriental atmosphere, for the buildings will be their own to do with as they choose. They are already designing and building their own interiors and fixtures, and a bit of old China in miniature is being constructed by their own artists and craftsmen as a feature of the landscape development. Neon signs designed by a young Chinese artist will combine their favorite colors with the newest of electric devices.

These first buildings conform to the general plan of the final development illustrated on the bird's-eye view, with shops facing interior streets and courts for the use of pedestrians only.

The pai-lou or gateway which marks the entrance to Ginling Way from Castelar street is built of old timbers and in one of the panels is incorporated an ancient carving of camphor wood imported by one of the local merchants.

While most of the first buildings are one story in height, each provides mezzanine space and is structurally designed for the addition of future second floor areas for apartments, hotel rooms and fraternal halls.

Plans are now being prepared for a new two-story unit to provide four stores on the ground floor and offices on the second story which will be occupied by a Chinese attorney and the Chinese consulate.



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Mrs. Gravander and the girls at lunch.

SMÖRGÅSBORD

By EDWYN A. HUNT

WHEN I was a boy I used to live in the Swedish neighborhood in Rockford, Illinois, and every grocery store had a couple of barrels of dried fish standing on the sidewalk. On the way home from school one day I found a package of round Swedish rye crisp. They made the most beautiful sailers one ever saw, and when they finally landed against a building, broke into a hundred pieces. I naturally did not realize the day would come when my few remaining molars would crunch on that hardtack with pleasure, while contemplating another helping of dried fish made deliciously palatable.

I refer, of course, to the Thursday and Friday dinners given by Mrs. Axel Gravander at Sveagard in San Francisco.

This old residence has been turned into a bit of Sweden by Mr. and Mrs. Axel Gravander, in answer to an abiding faith in the culture of their native land, and an ideal of craftsmanship that has never wavered since their landing in this country in 1922 to start a fruit ranch. They yet do not have the fruit ranch, but they have created a spot of beauty that is redolent with atmosphere, and poignantly reminiscent of another land.

Now they are so busy weaving and teaching weaving and making looms, and feeding people, that one wonders how they manage to do all they do—so easily. Mrs. Gravander is the driving spirit of the venture, keeping the fires of inspiration burning brightly for herself and everyone else around her, while he remains the sure support in the background of his cottage in Marin County on the back of Mt. Tamalpais where he weaves the larger orders and makes the beautiful looms by hand.

Her ideal was to create in America a bit of Sweden, and to teach the crafts of her native land, and to do this she had to have money. So every Thursday and Friday nights for years she has prepared enormous meals of delicious Swedish food for those who love to visit her home as special guests. Reservations must be made in advance, and she refuses to make it a strictly commercial venture by doing it every night in the week as she very easily could, because that would take off the fine flavor of pleasurable spontaneity, and the hosts could not put fervor into serving the guests.

After the meals the folks wander through the large house examining the hand-woven fabrics and looms. Girls make the display complete by weaving for the guests, and then all go down into the basement where they have Swedish folk dances. It seemed to me to be most appropriate as a tamping process, or settling of food. After the very sumptuous meal such a dance does have a very salutary effect on the midriff. And an hour of hopping around on a cement floor to music with a lovely peasant girl for a companion is equal to ten big apples. The boys and girls who live at the home or who come in of an evening to help out, dress in colorful peasant costumes, and I might say that the atmosphere during meal time is extremely romantic.

Mrs. Gravander does not allow any more modern contraptions than absolutely necessary, and the guests eat in front of crackling fireplaces with numerous candles providing additional light.

Lately she has been provided with another old mansion by the Crocker

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Estate, and from now on will provide dormitories for the boys who are learning to weave or wish to live in the environment of fine art. There is a huge old fashioned attic with skylights that she is going to convert into a weaving room. The house was completely furnished, and the boys were given their choice of furniture and their own rooms to decorate and furnish. They are weaving curtains and bedspreads and rugs, painting the furniture to suit themselves, and having a grand time doing the things every man and woman loves to do.

Part of Mrs. Gravander's plan has been to provide homes for young women who were unable to pay full board and room while going to school. They pay her a small sum for rent, and receive their room and board, while helping out with some of the work. She teaches them weaving besides.

To my mind, the weaving is very important. Since time began mankind has expressed itself in weaving, and there is no doubt of the artistry and beauty of Swedish weaving. In the peasant cottages of Dalecarlia every piece of cloth is homespun, and Mrs. Gravander is carrying out this ideal. Along the walls of the bedrooms she has replicas of the Swedish alcove beds, which are so typical of peasant homes all over Europe. One can see the tightly closed alcove beds of Brittany, or the lighter ones of Provence. Sometimes the beds are double deck, and lights are hung inside so the young people may read in bed.

The beds are painted, while on the wall in the back are tapestries of special design and color and hand-woven bedspreads add charm to the colorful picture. Some of the covers are the old Rya rugs of Sweden, which from early days are tufted irregularly to simulate furs. One of the most beautiful rugs I ever saw was woven by Mrs. Gravander, a copy of an old fragment from a Swedish feudal castle. Her rose path pattern in wool is so dainty and exquisite in color that I wonder a person could weave so perfectly. In fact one must have fine concentration, keen color sense, and an innate rhythm to be a good weaver. One of the best weavers I ever knew was a classical dancer, and I always felt that he loved the weaving because of the rhythm of hands and feet that was necessary in weaving.

I cannot take the time to tell more of Sveagard, but I would like to speak more personally of Mrs. Gravander. She is so wonderfully patient and kind and happy. She has the spirit of timelessness, and even though she has reached the half century mark seems to me to be as young as ever. To see her dancing the folk dances is a sight for tired eyes.

Her future is assured because she has made her home into a real center of enduring culture, and next year her niece is coming from Sweden to teach the modern weaving and home making. Classes are going to be broadened at Sveagard to include cooking and home making, not only for the girls but for the boys. She is bringing a teacher of Swedish cooking over with her niece, Anna Lisa Anderson.

Mrs. Gravander gave me a brief menu of Smörgasbord, (bread and butter table or table set with food), and when you have eaten your way through the following, send back your plate and I will fill it up with Swedish rye crisp.

MENU

Swedish meat balls, (Köttbullar)
Sill, (Herring salted and soaked in water and cooked, I hope)
D'erfs, radishes, sausages, cold meats, salads
Creamed sweetbreads
Fried mushrooms
A variety of cheese and rye bread

Sailor's beef (Round steak browned in butter and flour and cooked for several hours with layers of raw potatoes and onions and served with pickled beets.)
The end—Swedish fruit soup (Various dried fruits boiled together in water with stick of cinnamon, sweetened and thickened with potato flour. Add dash of whipped cream and serve cold.)

Mrs. Gravander weaving.



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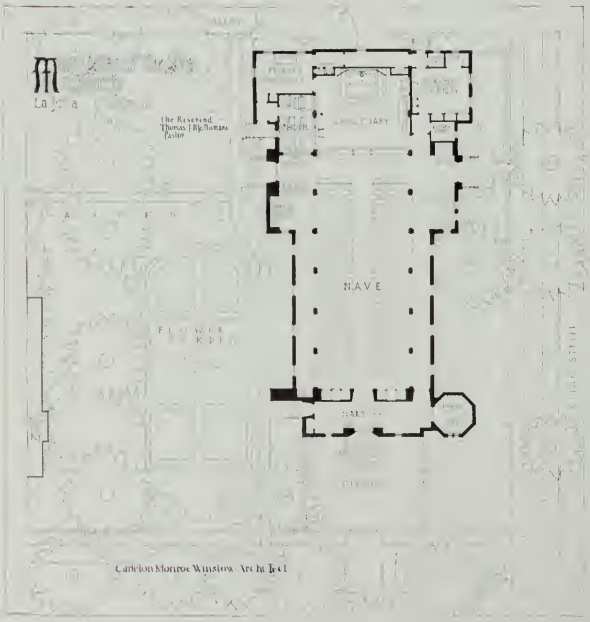
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Photographs by Harold A. Taylor



MARY STAR OF THE SEA CHURCH

La Jolla, California

CARLETON WINSLOW, A.I.A.
Architect



ANCIENT LIGHT FROM NEW CANDLES

By CARLETON WINSLOW, A.I.A.

THE new Mary Star of the Sea Church in La Jolla started as a project for enlarging the frame structure which had served the parish as a place of worship since 1908. This building, old for California, was dedicated by the reverend Bishop Conaty, beloved by Californians of an older generation. While much sentiment had gathered around the old church, the local building department's mandate indicated that repairs and enlargement would be ill advised and Father McNamara, the Rector, turned his energies towards building a new church of permanent construction, worthy of consecration in due time.

Adjoining property on the corner was acquired so that construction could proceed without disturbing the old building. Upon completion the older structure was removed and its outline preserved by the planning of a garden with little clipped hedges and beds of flowers.

The building is of solid concrete, with a bell tower at the side of the narthex, recalling somewhat that at the Pala assistencia chapel. The rather low roofs are covered with mission type clay tiles and the windows, due to the low height of the roof are dormers, giving the effect of a clerestory on the interior. At the right side of the narthex, balancing the bell tower is an octagonal baptistry. In front of the main entrance is an atrium court, raised somewhat from the sidewalk, enclosed by masonry walls and paved with bright colored tiles, laid in symbolic patterns. The church and its walls are white, contrasting brilliantly with the vivid date-palms in the midst of which it is placed. On the face of the atrium and over the main entrance is a fresco painted directly on the wall, done by Alfredo Ramos Martinez, depicting an apotheosis of Our Lady of the Sea, startling in its originality but truly religious in its feeling and conformable to fresco painting of primitive times.



The interior of the church follows definitely the liturgical requirements of the Church authorities. The atrium with the baptistry adjoining as a separate chapel, nave and aisles, the sanctuary with its proper fittings and avoidance of statues or other ornaments which might compete with or distract from the central purpose, that of Our Lord's Presence in the Blessed Sacrament, conform to ecclesiastical regulations. At the left or gospel side of the sanctuary is the choir with iron grilles separating it from the sanctuary and the north transept.

The altar is of wood with dossal and riddles of rich embroidered and appliqued silk hanging from a framework of ornamental iron while overhead is the tester suspended by chains from the roof. The crucifix is also suspended and the tabernacle of hardened steel, covered with silver and gold stands free that it may properly be vested with hangings of seasonal colors. The candlesticks are of carved wood finished in gold and polychrome. The floor of the sanctuary, the gradines and foot pace are of black and white tiles. in the centers of which is inserted a fragment of

(Continued on Page 40)







FIRST CHURCH OF CHRIST, SCIENTIST

Beverly Hills, California

P. P. LEWIS
Architect

FERRIS CLAMPETT
Landscape Architect

ESCHERICH BROS.
Builders

HOWARD VERBECK
Interior Decorator

Photographs by W. P. Woodcock

Calm, peaceful, dignified buildings with perhaps not so much of the old religious feeling, but in lieu a feeling of sunshine and cleanliness—and who was it said cleanliness is next to godliness?

The church, Sunday school and reception offices face on a court, the church and the Sunday school being two separate buildings connected by the office section.

The style is Georgian or American Colonial with an Adam influence. The construction is of exterior walls reenforced concrete, plastered, and all floors of reenforced concrete, either carpeted or finished with tile. The roof is varicolored slate. All the windows in the church and the Sunday school auditoriums are double glazed for sound proofing. All the ceilings are of acoustic plaster and acoustic plaster is also used on the side walls of the auditorium. The buildings are heated and ventilated by supply and exhaust with an ice cooling system for summer. All the air is filtered.

The Sunday school has a mezzanine floor divided into alcoves for classes. The main floor seating is the auditorium type of fixed seats in the center and alcoves on three sides for classes.

The interior colors are white with ashes of roses tints in the walls. The seats and carpets are blue.



Photographs by Karl Obert

OUR LADY OF MOUNT CARMEL

in Montecito, California

ROSS MONTGOMERY, Architect WILLIAM MULLAY, Associate Architect

A church that might typify the devotion and sacrifice of generations is nevertheless new and modern. It is constructed of reenforced concrete. The exterior has been plastered and painted to resemble old adobe. The style is the Indian pueblo design, found in the Rio Grande region. The finials are of stone, the roof timbers protrude through the wall in typical pueblo fashion. The ceiling logs are laid in a herringbone pattern the same as old Franciscan ceilings. The floor is of stone.

The altar is primitive and essentially Indian. The reredos and the altar itself are of stone but a Navajo rug leads to the altar, the colorings of which are almost startling and aboriginal in their intensity and contrasts. The decorations on the walls are Indian in feeling and were done by Charles Austin and Sebastian Maas under the supervision of the architects. The sanctuary lamp, candle sticks and tabernacle of repousse silver were especially designed by the architects. The chandeliers and frames for the stations of the cross are of tin and were made in Santa Fe, New Mexico.

To assure a plastic feeling, nothing in the church has been trued up or plumbed mechanically. The doors are hand-hewn and there is throughout the feeling of many hands striving to create this house of the Lord. It evokes memories of Franciscan days when the Indians built the missions under the guidance of the padres and it has caught something of their simple childlike faith.





FIRST BAPTIST CHURCH OF CORONA

Corona, California

DOUGLAS McLELLAN, A.I.A.
Architect

Photographs by W. P. Woodcock

Designed after the style of Christopher Wren, this brand new church already creates a picture. Of reenforced concrete it is pink with white trim and has a slate roof in shades of green—all against an azure sky. The interiors are a warm French gray with mahogany pews and russet carpets. The stained glass window portrays the dove, symbolic of the spirit of baptism.

Simple in style and simple in detail, the church with its slender spire has a feeling of a country church and is characteristic of the Early American interpretation of the Georgian style. It has the sincerity of the early Colonial churches. The interiors carry out this simple severity and contribute to a feeling of religious austerity.





THE CHURCH OF OUR LADY OF LOURDES

Los Angeles, California

L. G. SCHERER, Architect

LEO J. BUCKLEY, Builder



Photographs by Mott Studios

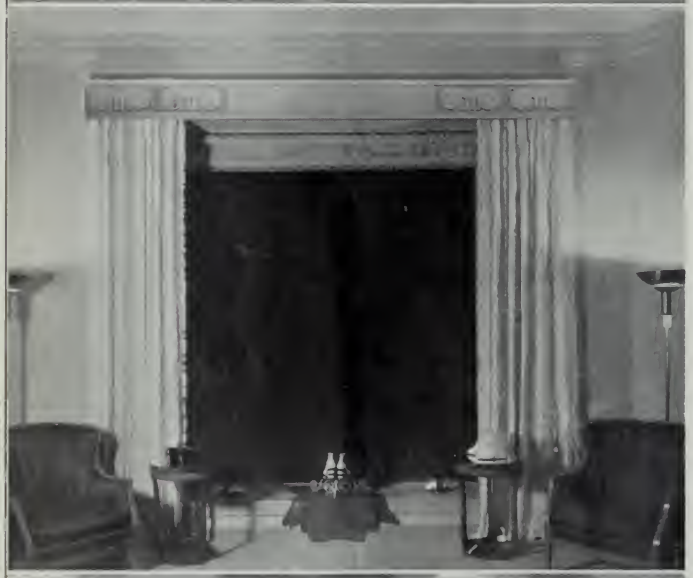
Original in conception, this church combines early California architecture with its Spanish influence and the modern style with its flat planes and direct, bold lines. It is built of reenforced concrete and brick, is earthquake resistant, and seats 1150 people. The tower rises 110 feet and has a cap of gold mosaic. The plan is cruciform, the transepts extending on both sides of the sanctuary which is raised and built of terazzo. The stations of the cross are built in the walls and there are three beautiful shrines. One of the interesting features is that the floor of the nave slopes gently toward the sanctuary.

The church has received an award from the American Institute of Architects as one of the finest buildings designed in the United States during the last twenty years.











SAKS FIFTH AVENUE

in Beverly Hills, California

JOHN PARKINSON & DONALD B. PARKINSON
Architects

PAUL R. WILLIAMS
Architect for Interiors

C. L. PECK, Inc.
Builders

CHARLES RAY GLASS
Interior Decorator

Photographs by W. P. Woodcock

Saks brings Fifth Avenue to Beverly Hills—and in a very gorgeous manner. Of reenforced concrete the building has four stories and a basement. The exterior is neo-classic of simple design, all of the architectural lines are quite flat and severe. Of typical modern store construction, the first floor to the parapet is finished in Indiana limestone, the detail work in bronze.

The interior is ventilated with a mechanical system using supply and exhaust fans, the first floor served from the floor, the other floors from the roof. There is of course a complete automatic sprinkling system and two passenger elevators so that what goes up may come down.

The building was constructed very economically and completed in record time, the construction beginning before the plans were finished and the entire building program taking less than five months.



The display windows are very effective and show to advantage from front and rear. The shoe salon is complete in beige, jade, plum and all sizes. The walls are buff, the rug a biscuit color, the drapes a white friese cloth with a mirror cornice in ice blue, peach and white. The chairs are dull amaranth satin. The lighting is indirect.

In the main salon the walls are a sea foam green in suede finish, the carpet to match is carved in the architectural motif which is repeated throughout the store. The furniture of blond wood is covered with bottle green and white quilted satin.

The foyer at night has a feeling of expectation like a curtain rising on a play. Tall architectural columns are dignified, gracious and here the indirect lighting is a climax.

On the roof a terrace garden is replete with rattan lounge chairs, tables, umbrellas and a babbling brook made to order. The chairs made by a local concern parallel some swanky and extravagant creations from Poland. Modern is modern regardless of accent.

Another view of the shoe salon shows the mirror wall with display inserts, the Regency door in black and gold. Again the lighting effects are dramatic and unusual. Show cases are spotlighted from the ceiling so that there is no objectionable heat from the case and the objects within sparkle in the limelight.

At the bottom is the Pompeiian room for beach wear. The small chairs in bleached white and peach leather complement the prevailing tones of the terra cotta and peach in the wall decorations by John Smeraldi. The floor is linoleum in green and whites, the furniture antiqued wood with hand-blocked linen covers of green on antique white. The coats of tan come direct from the beach.

In the Provence room, the beech woodwork has been softly antiqued and waxed. The rug is biscuit color, the walls and drapes a toile with a small pattern. The little millinery tables are adaptations of old French poudre tables. Most of the furniture in this room was purchased abroad, and much of the merchandise will come from there too, sans doute. Milady's chapeau will have to be just the thing.











Photographs by W. P. Woodcock and Carroll



THE HOLLYWOOD TURF CLUB
at Inglewood, California

STILES O. CLEMENTS
Architect

Covering an area of 315 acres with accommodations for 30,000 people and 1250 horses and with 107 acres reserved for cars, the Hollywood Turf Club is primed and ready for summer horse racing. The photographs give only a suggestion of the mass and strength of this enormous structure. Of reenforced concrete it has been painted a neutral blue-green, a color which is becoming traditional in California. The pronounced horizontal lines make for a streamlined effect that is most satisfactory and with the comprehensive landscaping the track will soon be another garden spot in southern California.





The racing strip itself is one of the finest that can be devised. It is an oval one mile long and 90 feet wide and boasts the best top dressing anywhere in America. An idea of the size of the grandstand can be obtained in the picture above on the left. On the roof are the stewards and judges quarters, photo finish equipment, broadcasting rooms and public address system.

On the right is a view looking from the grandstand toward the stables which are of the latest type construction with recreation centers, wide walking rings and everything possible to make contented horses as well as jockeys and stable hands.

Below on the left is a view of one of the long rows of mutuel windows—with all the betting facilities there will be little chance of losing out on that last minute hunch.

On the right is the indoor paddock situated in the center of the grandstand. Here the favorites may be observed at close hand and here the saddling and other interesting preliminaries take place. Insulated for soundproofing, adorned with box hedges and so forth for beauty, this indoor arena will prove to be one of the major attractions of the plant. It will also serve as a sales ring as the Turf Club plans to hold annual yearling sales in July.

The big day is Friday, June 10 when the Hollywood Premiere will be run followed by special feature races to the end of July. The Hollywood Gold Cup with $50,000 stakes will be the climax on July 16.







Photographs by Fred R. Dapprich

THE HOME OF MISS MIRIAM HOPKINS
in Beverly Hills, California

H. W. GRIEVE, A.I.D., INTERIOR DECORATOR



A beautiful swimming pool is almost always beautiful, but it is what is around it that makes a pool interesting. Miss Hopkins' pool is graced and adorned with sophisticated, luxurious rattan furniture that is quite impervious to water. All of it was designed by Paul T. Frankl so naturally it is ultra modern and ultra comfortable. The colors are blue and white.

In the living room the walls and ceiling are paneled in pickled pine. Over the fireplace (please note the nice proportions and extreme simplicity) is a painting by John Carroll. Over the French Provincial writing desk is Renoir's Lady in Blue, a lovely lady who supplies the hydrangea color of the walls. The sofas are covered in a rough textured, string colored material, the rugs are the same color. Although the wood furniture is antique walnut, the room has a very definite modern feeling. Remodeling by Robert Finkelhor, architect.



On the other hand, the bedroom which is very, very modern in indelible blues, chartreuse and string color, has an old-fashioned feeling — maybe it is the sunshine or the spring air. The drapes are a plaid in blue, chartreuse and a natural color. The textiles by Dorothy Liebes are a loup raw silk material in indelible blue. The woods are bleached. All the furniture was designed and made by Mr. Grieve.



And the child's room is what it should be: a child's room with Mickey mouse and a Teddy bear, trains, soldiers and automobiles— everything to delight the heart of a small boy.



Photographs by Sam Little



THE NEW HOME OF MISS VIRGINIA PINE

in Beverly Hills, California

Interiors by
Marguerite Van Gaasbeek
and Richard Lansing







In the home of Miss Virginia Pine the living room is furnished with 18th century pieces. The walls are a pale dusty blue, the carpet a deep claret color. The very feminine curtains of fine Sheraton net have Colonial brass cornices and tie-backs. The sofa is an Early American piece covered with red damask and the nearby chair is upholstered in a claret color with self-tone stripes. By the fireside are two large chairs upholstered in an English cretonne of a rhododendron pattern in blues, reds and purples on white. The mantel of Adam design has a facing of black marble with baseboards to match. The secretary in the background is a fine antique. All accessories are of the same period and harmonize with the furniture.

The library is paneled with bleached mahogany with a hunting scene over the mantel. The drapes are a multi-colored engraved toile of a semi-classic feeling with tones of green predominating. The open chair by the fireplace is covered with green velvet, the large chair by the desk with green leather, and a sofa opposite the fireplace with a green serge. The fine antique Queen Anne chair by the kneehole desk is one of a pair. The lamps are old bronze with leather shades.

The bedroom is sophistication of a former period with fine old engravings, Hepplewhite chairs, and Federal mirrors with gilt frames. The night-stands are reproductions of old wash-stands with wide backs to keep the water from splashing. The bed is American Sheraton with fluted and carved posts, the little bench English Regency. The tones of the room are white, gray, turquoise and burgundy. The telephone should really be concealed so as not to break the charm of this old-fashioned room.

The playroom retains the feeling of the rest of the house with its wallpaper depicting New York Harbor in 1812, its large, hand-braided, oval rugs in tones of beige, browns and turquoise with splashes of cardinal red. The walls are waxed white pine, the furniture maple and bleached woods. The lounge chair matches the drapes of chintz in a small monotone pattern of beige and brown. The bar itself has the usual accessories of glasses, bottles and thingamabobs.

A home that has the mellowness and richness of by-gone periods, the evanescent charm of past generations and yet contains the freshness and beauty of contemporary days.



Photographs by George Haight



THE RESIDENCE OF MR. AND MRS. EMERSON SPEAR

Pasadena, California

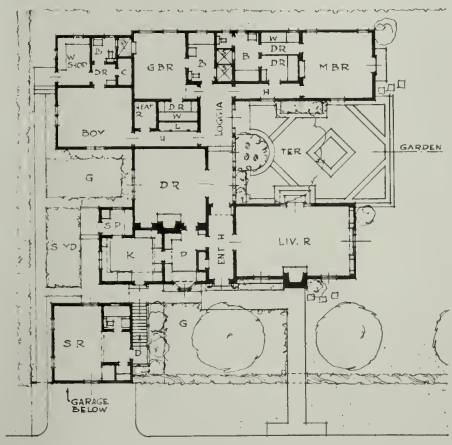
WILLIAM McCAY, A. I. A.
Architect

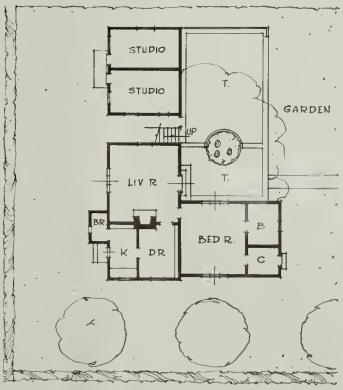


A small studio home at one time built around a marvelously huge oak tree and a lovely overgrown garden with a row of tall deodars and a pool of water lilies, has been rebuilt into a commodious stately home with a mellow charm that belies its newness.

There was no place for the garage except in the front where it opens directly off the street—a special permit being necessary for this arrangement in Pasadena. The house itself is concealed by a tall hedge and the deodars, and as one enters through the white criss-cross gate, the quietness of the entrance patio and the glimpse of the garden beyond are quite breath-taking. Little orange trees in pots add their touch of color with their golden fruit. An interesting iron screen swings back to reveal a dignified Colonial door which opens into the entrance hall.

It will be seen that the new pantry is the old dining room and the entrance is part of the former bedroom, which also contributes to the new and enlarged living room. Different ceiling heights and levels with a step here and there increase the interest of this delightful home. Another entirely modern intervention are small lights set flush with walls, sometimes low to light an unexpected step, sometimes higher to light the hall.











In the living room, the walls are paneled in clear redwood painted a soft putty brown with light trim. The fireplace and mantel are extremely simple and above hangs a delightful painting whose sunset colors focus the rich, subdued colors of the room. It is a very peaceful, charming room with a definite quality of reality and a sense of being lived in. At the far end is the large bay window looking out into the garden, with bookshelves on either side. Big, comfortable chairs are upholstered in textured materials of beige and deep rose. And quite surprising in a room of this type, but seemingly quite appropriate, there is indirect lighting concealed behind the valances of the drapes.

The dining room is the old living room. The fireplace has been plastered over very simply, the walls are pale green with a broadloom rug that matches perfectly. The outlook onto the terrace through the doors is doubly attractive by reason of the charmingly simple, clear yellow drapes. The windows with drapes of a small rose pattern on an oyster background look out into another small garden. The furniture which is dark in contrast has chairs upholstered in a fine rose and oyster damask. The lighting fixture is a circular frosted plate with a sunburst of tubular lights beneath it which can be dimmed or made brilliant as desired.

The master bedroom is done in dusty pinks and off-white. The provincial beds are antique white with old pink bedspreads. The wallpaper is an unusual and very nice self plaid in the softest pink imaginable.

The young son of the family has a domain all his own. The former studio rooms have been turned around and form a large bedroom, dressing room, bath and workshop with a separate entrance. The walls are honey colored pine, the beamed ceiling white, large chocolate brown oval rugs, fresh, crisp white curtains with dark brown binding, deep rose bedspreads on the twin beds, lots of built-in bookshelves and a large workable table and comfortable reading chair. The bath is also paneled in pine and finished in tans and browns with yellow fixtures.

GARDENS GAY FOR EVERY DAY

Part II

By CHARLES GIBBS ADAMS
Landscape Architect



In the foreground are two rose-colored Chinese Flowering Peaches, with a wide circle of snapdragons and cool blue delphiniums around a velvet expanse of green grass as a background. Charles Gibbs Adams, landscape architect.

LATELY we spoke of the colorful trees that can paint the background of our garden pictures, and of the flowered shrubs that are the broad brush strokes.

Let us now paint in the highlights and the overtones, with blossoming vines above and gay posies at the base.

California is so rich in vines of lavish color that we must control ourselves, and select the very few that paint our pictures best.

Spring, we have already agreed, need not be given of our limited space herein, for the vernal season is so generous with color that it hardly needs a thought. Who would worry, even about poor garden design, when the climbing Roses flaunt their color, and the Wistarias pour their cascades over bank and wall, and the Poet's Jasmines and Honeysuckles sweeten all the air!

Summer, though, will need our forethought. For that dry season we must plant Thunbergias and Plumbagos of heavenly blue, fragrant waxen white Mandevilleas, perennial Mexican Morning Glories, or Tecoma Jasminoides of purest white, or palest pink with garnet throat, and for the very shady spots, Climbing Fuchsias, especially Corymbiflora.

Autumn will want its Mountain Clematis (whose sisters of the spring demand damper air than ours); and its Spanish Jasmines of rare perfume; and above all, the rare beauty of fruiting grapes. When will people ever learn that many of the most productive plants are also the most beautiful? There is no finer garden sight than an autumn arbor hung with a rich harvest of translucent grapes: the pink of Flame Tokays, the red of Emperors, the amber of Muscats, the blue-purple of Isabellas.

Most of all must we think ahead for winter vines. The old-time English Ivy for shade, and Climbing Ficus for sun, do not paint a picture gay enough for us. Let us have huge-flowered Copas de Oro (Cups of Gold) if our garden is on a scale large enough to hold its golden riot; or of Beaumontia vines hung with Easter Lilies of purest white, if we are not in a low frost belt; or Gelsemium, alias Southern Jasmine, and Kennedya Comptoniana, alias Winter Wistaria, for blue and gold; or Chinese Jasmine for a fountain of yellow spray.

It is so easy to have gay perennials for Spring, that we shall once more pass by that glad season.

For summer, let us remember quaint Hollyhocks and cool Delphiniums for background. Then the Perennial Phlox, (best in half shade in California) the accommodating Penstemon, and for cool blues the Salvia farinacea, variety Blue Bedder, the House Hybrid Scabiosas, and Platycodon. For the shade, Begonias and "Impatient Lucy," (Impatiens) of course.

For autumn, the Phlox will be busy still. For background, then, the Helianthus agustifolia, (Perennial Sunflower), Heleniums (especially the brown Riverton Gen), the Salvia pitcheri of intensest blue, and feathery white Boltonia. For middle ground, the Michaelmas Daisies (particularly Aster fricarti). For shade, Anemone japonica of the newer types. For foreground, Gerberas (with care to harmony if you use the reds).

Chrysanthemums, of course, "will steal the show."

For winter, there will be few in number. But Dimophortheca eclonis will be hard at it for months, and its Friendship Flower (Bilbergia) will flaunt its unparalleled combination of pink, green, blue and yellow all in one flower.

For flowers of gay color and bold form, the bulbs excel.

For winter, many Polyanthus narcissi, especially the yellow-and-orange Soleil d'Or, and the white-and-yellow "Chinese Lily" will blossom even before Christmas if planted late in summer. So will the exquisite little blue Midwinter Iris (Stylosa); and the longer it is left undisturbed, the more bravely it will bloom. The chaste purity of the Snow-flake (Leucojum) is lovely with it. Fragrant Gladiolus tristis is a winter beauty; so is the graceful Calla, again come into its own.

After the brilliant Dutch bulbs have made glad the spring garden, there will be a "let down" for summer if you do not plan well beforehand. But if you do, there will be the coolness of blue Agapanthus, and white; a wealth of gorgeous pied Tigridias, of crimson velvet Jacobean Lilies (Sprekelia) of the finer new types of Day Lily (Hemerocallis) from cream to bricky orange in color. Late summer will find Amaryllis belladonna, alias Naked Ladies, all pink in sun or shade, and regal pink Crinum Moorei, or Natal Lily, in the shade, and pure white Crinum Powelii in the sun. And Gladioli, of course; for that matter, they will make good at any time of year if planted three months before their color is wanted in warm weather, or four, if in cold.

Thus they are autumn's best standby, too. One of the Hemerocalli's, Thunbergii, which, with its more delicate stem and exquisite perfume, I still consider finer than any of the new hybrids, blooms better, even, in the autumn than in the spring. Many of the true

(Continued on Page 40)

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The Chief, one of our finest novelties, has taken its place among the spectacular Fuchsias. The name aptly describes the enormous double flower of dark rich violet with petals flushed cerise and sepals of dark carmine.

FUCHSIAS

By HUGH EVANS

ALONG the coastal regions in California, and in other districts where sufficiently cool conditions prevail, no flowering shrubs are more gay and lovely than the various species and varieties of Fuchsias. While they are being used more extensively now than formerly, they ought to be more used, and by good management some will actually be in flower every day in the year, in districts where the temperatures do not drop too low, and with proper care and attention they retain their vigor for many years. I know, for instance, of one old bush of Fuchsia Display which is now about fifty-five years old and in perfect condition and I am familiar with other Fuchsias such as Magellanica, Arborescens, Virgata, and a number of the hybrids which were big specimens when I first knew them more than thirty years ago, and are as healthy and full of flower today as ever. We have in our garden, tall plants of Magellanica over twenty feet high which receive little attention and are almost constantly in flower.

Their culture is a simple matter; provide them with a reasonably cool situation, rich lime-free soil, (preferably not too light) and never permit them to suffer from lack of water in spring and summer. I think one of the most important points in their care is a liberal mulching of the ground around them with manure, leaf mold, peat, or even leaves, nothing being more inimical to their well being than allowing the ground around the plants to become hard and dry. They require no cultivation, (in fact are better off without it), other than a light forking in of the mulch once a year perhaps, in order that a new mulch can be applied.

On the coast, most Fuchsias, and particularly the single types do well in the full sun. In their native countries of Mexico, Central and South America, they grow in the full sunlight, although there is to be sure more atmospheric moisture there than here; I believe it is a good practice wherever possible to drench the foliage well in the early morning and evening during the hot summer months, thereby imitating to some extent the conditions under which they naturally grow, namely, in a cool moist atmosphere.

There is no set or specific time for pruning Fuchsias as this depends on the condition of the wood, and whether it is mature enough to cut back; some can be pruned as early as September and others as late as February, and this staging of the pruning time will result in some of the plants always being in flower.

We should have more Fuchsia hedges such as they have in Ireland and the south of England. Many of them are particularly adapted to this purpose, and very pretty and flowery effects can be obtained by employing them in this fashion. The hedge can be grown high or kept low. Magellanica, often called Gracilis, Virgata, Corallina, Blue Boy, Mrs. John Fredericks, Glendale, President, and Display, to mention only a few are all especially adapted to this purpose, being vigorous growers and profuse bloomers. Among the tall or climbing types, Gracilis, Corallina, President, and Westwood, and the species Cordifolia, Fulgens, Splendens, and Corymbiflora, with its long pendant brilliant flower clusters are excellent.

Fuchsias are splendid subjects for trellis work, for screens, or for training up the sides of buildings and will outbloom almost any other flowering plant. Some of the most effective planting I have seen in patios has been done by the use of Fuchsias in profusion.

Much work has been done in hybridizing lately, and many really fine seedlings developed. I am mentioning only a few which I personally consider outstanding, some of them being offered this year for the first time.

Among the red and white are the following: Aviator, Catalina (new),

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The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

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On the left is the Mrs. John D. Fredericks, a fast growing plant with literally hundreds of dainty salmon pink blossoms. One of the new Fuchsias that will grow in the full sun, it should be allowed to develop into a large spreading specimen. On the right, Muriel is a sensational new basket Fuchsia with giant single flowers of transparent cherry color, set off by long, twisted sepals of crimson. A hanging basket in bloom is one of the most striking sights imaginable.

Dainty Lady, Fairy Queen (new), Patty Evans, the finest of all pink and white Fuchsias, a seedling of Rolla hut vastly superior, and Pride of Orion.

Of the red and pink Fascination, Mme. Carnot, Rose Croft, and the new Santa Monica, which is superior to the old Storm King.

Of pinks Glendale, Mrs. John Fredericks, a pretty new seedling with small coral pink flowers, Sunset, a soft shrimp pink.

Among the pastels, Rose of Denmark, Schneewitchen, which is identical with Countess of Aberdeen in my opinion, are all very good.

Of the Orange kinds, Aurora Superba, Swanley yellow, The Doctor, Orange Glory, and the new California, are all outstanding.

Of the mauve violet and purple sorts, Gypsy Queen is unsurpassed and one of the finest of all Fuchsia hybrids, and Mme. Carolyn, Aztec, Jules Daloge, Royal Purple, Rose Queen, and the Chief are all fine, the last being a splendid new hybrid with enormous dark streaked flowers.

Among the red types, the new Beverly Hills has great merit, and President and the old Pride of Exeter are in the front rank.

Of the kinds with white sepals, Amy Lye, Ernest Renan, and Nonpareil, are particularly good.

The Triphylla types, which are distinguished by their large clusters of long tubular flowers, and fine lustrous foliage do well in the full sun.

The following are always good: Koralle, Lady Claire, Thalia, Garten Meister Bonstedt, and the new Leverkusen.

Many Fuchsias also make marvelous window box or basket plants. Grown in this fashion, they will if properly attended to, surpass almost any other flowering plant in bloom and particularly suitable are Balkan, Trailing Queen, the new Cascade, Muriel (very striking), Orange Glory, Nonpareil, The Doctor, Aurora Superba, Covent Garden, in fact any which do not have too stiff or rigid a habit, are admirable for this purpose. When grown in pots or boxes they must be kept cool, well watered, regularly fertilized, and pruned back when dormant.

Let us have more of these beautiful and cheerful subjects as specimen plants, in groups, as wall and screen shrubs, and as hedges, to delight our eyes and to please our small humming bird friends who love to frequent them to sip their honey from the flowers, and to nest and rear their young in the branches.

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NEW PRODUCTS AND PRACTICES

Fireplace Curtain

Here's something new in fireplace accessories, something useful as well as beautiful, Colonial Shops in Los Angeles manufacture this new Universal Fireplace Curtain, the ultimate in protective adornment for the fireplace. This mesh curtain is easily installed for any fireplace and glides gracefully into place when needed. Finishes may be had to match any fireplace decorative scheme, and the result is harmonious as well as convenient. Prices compare favorably with the conventional fireplace screens.



Product Passes Exam

One of the most exacting of fire, water and pressure tests was recently applied to a new concrete masonry unit soon to be offered by the Portland Cement Association. The 8 inch wall was subjected to over a 4 hour battery of flame and water and came through very satisfactorily. It withstood a temperature gradually raised to 2000 degrees and during the entire test the wall was loaded by means of hydraulic jacks which exerted a pressure of 945 pounds each —175 pounds per square inch. At the end of the 4 hour fire exposure the red hot wall was withdrawn from the furnace and a hose stream, at a pressure of 45 pounds per square inch, was played over the incandescent face just previously next to the flames. The wall remained intact. The new type of concrete masonry unit will soon be available and will provide an economical material for fire resistant construction of fire and party walls in multiple dwellings and commercial buildings.

An Invention to "Blow About"

Scientists say that air is composed of certain parts of oxygen, hydrogen and nitrogen, but at most homes it is also made up of tobacco smoke, cabbage essences, and a variety of other odd chemicals. However, to return the airs of home more to the happy natural state, Westinghouse and Pryne & Company have combined to produce a combined fan and blower, named the "Blo-Fan." The usual breeze fan delivered volume and the usual blower possessed power, but not until the two were merged by Pryne & Company have the virtues of both been quickly and always ready—now at the mere snap of a switch and at no more cost than a small electric light bulb. The air movement, both from the aspects of volume and well controlled power, reaches a zenith of efficiency with a "Blo-Fan" installed within the ceiling. The motor is manufactured and guaranteed jointly by Westinghouse and by Pryne & Company. The latter have offices in Los Angeles and San Francisco.

Seloc

Each month the research laboratories of large national manufacturers place before the public a tried and proven product. Seloc black blackboard glass, manufactured by Pittsburgh Plate Glass Company and distributed through W. P. Fuller and Company is one of those new products. Seloc is 11/32″ thick, the color and an abrasive run all the way through the glass. In the past it has been necessary to re-surface a stone slate blackboard every four to five years, this is eliminated by this new blackboard glass, it is easy to write on, easy to erase, easy to clean, is not shiny and does not absorb moisture or odors. No mouldings are necessary at the joints. In fact, Seloc is a boon to all the architectural departments of the Boards of Education.

Rezo

California has long been the center of progressive trends in architecture. In recognition of this fact the Bassett-Teachout Company, Los Angeles wholesale distributors have taken over the California distribution of the Rezo hardwood flush door. Rezo construction contains many fine and unusual features. The interior is a patented grid core of woven wood mortised and framed together for strength and to insure against swelling, shrinking and sagging, each cell measuring 2″ x2″ making a light rigid door. The wide top and bottom rails are of sufficient width to permit cutting down 2″ in height. Each cell in the core has a vent for ventilation and acts as an equalizer for temperature and humidity. In addition, there is a lock area of 4⅝″ by 20″ on both sides, insuring ample lock space no matter how the door is hung. Rezo in hardwood is aptly named the modern, low-cost luxury door. Modern in its simple lines and adaptability to all architectural types; low in first cost, being little more than the rotary cut softwood flush door, and low in installation and upkeep; luxurious in its rich hardwood faces; allowing infinite possibilities for natural finishes. The Rezo may be used for exterior, interior and cupboard doors as well as garage doors, fire-resisting doors, accordion doors, locker doors, fixed and movable partitions and panel work.

Easy on the Eyes

For small or low-ceilinged interiors demanding high lighting levels with a minimum number of pendants of the smallest possible proportions, the efficient and stylish "Mark" luminaire has been designed. Manufactured by Curtis Lighting, Inc., of Chicago, this Indirect Luminaire is available for use with the 1000-watt Medium Bi-Post (T-24) Lamp. The company was the originator of commercial indirect lighting. Their Los Angeles sale representative is J. A. Bassett, 1855 Industrial Street.

Celotex Further Expands

Five new products have been announced by the Celotex Corporation of Chicago. Q-T. Ductliner is the trade name which has been applied to a new rock wool liner employable in air ducts of heating, ventilating and air-conditioning systems. It serves a fourfold purpose—(1) the absorption of air-borne noise, (2) the insulation of ducts against thermal loss, (3) the "dampening" of duct wall vibration or "ring" and (4) the elimination of the "speaking tube" characteristic of duct ventilation. The binder used in the new product is impervious to water and water vapor. This adds moisture resistant characteristics to the fireproof quality of the rock wool base.

Celotex Texbord, the cabinet wood-veneered interior finish plank, is now available in an oil-waxed finish, thus materially simplifying installation. The Celotex Corporation is also supplying solid wood mouldings finished to match Texbord, in mahogany, walnut, and avodire, as accessories for ease of application.

Another new product of the Celotex Corporation is an insulating lath that minimizes condensation of moisture within building walls and ceilings through application of a vapor barrier consisting of coatings of asphalt and aluminum on a cane fiber base. In all applications suggested by company research engineers the vapor seal is so placed, in the warm part of outer walls and top-floor ceilings that it is safely above the usual dew point even in winter weather. The product is called Vapor-seal Lath.

The new Flexcell Expansion Joint, offered by Celotex, is a resilient non-extruding expansion joint filler adapted for use in any concrete work subjected to expansion and contraction due to temperature change. It is made of cane fiber board impregnated with a durable asphalt by a patented process, coating all the fibers for necessary protection, without substantial change of cellular structure.

The Celotex Corporation has furthermore expanded its line of products to include the field of weight saving concrete construction work. Rights have been acquired to Pottsco lightweight concrete aggregate, a product which combines structural strength, heat resistance, and non-corroding qualities. Pottsco aggregate is said to be particularly suited for use in fire-proofing steel, for floor systems, long span bridge decks, monolithic structures, roofs, and for lightweight building tile for use in wall structures.



A Superior Air Conditioning

Prominent among new products is a self-contained winter air-conditioner-circulator, priced below $100, which was introduced recently by the Royal Air Conditioning Equipment Company of Compton, California. This new gas-fired Race unit is designed to fit in room corners and to blend with modern decorations. It features a 45,000 B.t.u. heat input, and has practically all of the improved mechanical features of larger gas air conditioners.

Only 49 inches high, the unit is no larger than a radio cabinet. It comes in four distinctive finishes, can be operated without ducts, and has Venetian air grills for the directional flow of air delivery. It will supply heat and filtered air for from 5000 to 7000 cu. ft. of floor space. Completely automatic, and with switch for summer operation, it is ideally suited for small homes.

Styles in Tile

New arrangements of tile in the 6 x 9 size are stressed in an illustrated folder recently issued by Kraftile Company, Niles, California. The variety of effects attained by this architectural size of tile are shown as is its adaptability to being handled in small as well as spacious bathrooms and kitchens. The treatment of walls and floors points out smartness in the modern manner and shows the ways the 6 x 9 size of tile lends itself to design. Statements that Master Kraftile cost no more than smaller size tiles and less than other large tiles are contained in the folder which also lists ten outstanding advantages of the Kraftile product.

Columns Right

An inexpensive artistic fluted steel building or porch column is now offered by the Union Metal Manufacturing Company of Canton, Ohio. The new columns are especially suitable for the modernized Colonial and semi-Colonial style of home. They are made of copper bearing steel, galvanized inside and out to protect against rust and weather erosion.

Tough on Termites

Chemists have discovered termites are allergic to chromated zinc chloride. The Du Pont Company of Wilmington, Delaware, have developed a clean lumber treatment that wards off both termites and rot. Ask for "What the Expert Knows About the Building Bogies—Termites and Rot."

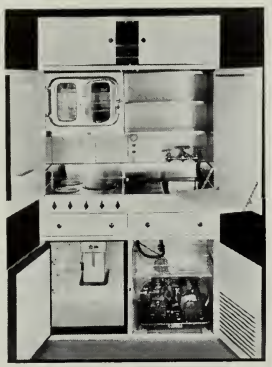
Hydro-Lift

A device designed to make tub-bathing accident-proof is now on the market and is known as the Hydro-Lift. It may be seen at 832 West Fifth Street, Los Angeles. Easy ingress and exit is the purpose of the Hydro-Lift. It provides a simple and safe apparatus whereby one can lower oneself, or be lowered, from the top of the tub to the bottom with ease, remaining on the seat while bathing, arriving back at the top of the tub in a sitting position where the feet can be swung outside without having to stand in the tub. There are many persons that are not invalids or feeble but who find it difficult to lower themselves to the bottom of the tub and then rise to their feet from a sitting position. The Hydro-Lift operates with water, being connected with city water pressure, no electricity used. It is safe, simple and sanitary, cheaply operated, is finished in brass, chromium-plated and operates from a cabinet placed in the wall (built for a recessed tub) and when not in use may be closed. The illustration shows the door open and the seat let down to the top of the tub ready for use. The seat should be lowered from its present position down in the tub, then the water turned on. When there is sufficient water for the bath, the seat will be the same temperature as the water. The seat is then raised to the top of the tub ready for use. Raising or lowering the seat is done by a valve at the side of the tub.



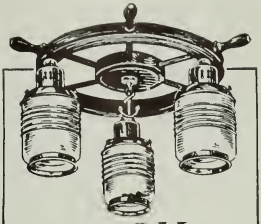
A "Closed Door" Policy

A good many heads have been bumped on cupboard doors which wouldn't stay closed, but swung nonchalantly open. But the annoyance may now be ended through an easily installed mechanism called Snugger—a Win-Dor product manufactured by the Casement Hardware Company of Chicago. A hook-like keeper is fastened to the inside of the door and a housing containing a finger with a 4 lb. pull is fixed in the corner of the door jamb. When the door is open this finger extends out ½ inch away from the jamb and actually grabs the door and pulls it in. Doors become closed swiftly, snugly, automatically and positively.



A Kitchen in Miniature

Open the doors of that lacquered steel cabinet that blends so unobtrusively into the wall and what do you see? A complete kitchen with refrigerator, stove, oven, sink, drainboard, cutting board, drawers for silver and cutlery, shelf room for dishes, pots and pans and package goods. In fact, Parson Pureaire Kitchen requires less than eight square feet of floor space. It is ideal for small homes. bachelor apartments, bungalow or auto courts, mountain or beach cabins and guest houses, also for rumpus rooms and nurseries in the larger homes. Its greatest patented feature is the Pureaire ventilation, which eliminates cooking odors and heat. This complete kitchen is either gas or electric and for the person wishing extra cupboard space, 14″ units may be placed at either side. The Kitchen comes from the factory with an ivory exterior, and Chinese red, jonquil green or ivory interior, however, it may be painted any color to harmonize with the surroundings. M. E. (Don) Olsen in the Architects Building, Los Angeles, is the California representative for Pureaire.



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ALONG EL CAMINO REAL

(Continued from Page 3)

Mission San Luis Obispo has been very much restored, retaining little of the original lines, but is due a debt of gratitude since tiled roofs in California seem to have had their inception with this particular mission. It was founded by Father Serra in 1772 but destroyed by hostile Indians who fired it with flaming arrows, since the roof was made of inflammable material. It was rebuilt and destroyed again in the same way, which led to experiments in roofing and to the final use of tile in all the church buildings.

The restoration of La Purisima Concepcion, near Lompoc, is interesting for varied reasons. It was restored by Federal authority, by members of a Conservation Corps group, and it was done largely with the same kind of materials and with the same sort of crude tools as were used by the eighteenth century Indians and neophytes. Redwood supporting beams are adz hewn, nails and hardware are hand-forged, and great adobe bricks, frequently weighing sixty-five pounds, are used. The furniture is made in exact replica, as much of the furnishings had been rescued and held by families in the neighborhood until such time as the building could be replaced.

Mission San Antonio de Padua, near Jolon in southern Monterey County, holds a quaint and simple celebration known as the patronal feast, June 12, to aid in the rehabilitation of the buildings. This tertulia de campo, modernly termed a picnic, is startlingly reminiscent of a happy past, following closely the customs of long ago. Mass is celebrated in the morning and the afternoon is given to feasting and the fiesta. Food is prepared in the manner of the old-time barbecue and the service continues until all are satiated, which is not early, since music, singing and dancing enliven the afternoon. This is one of the most picturesque of all the missions, and the crumbling ruins are sublime in their architectural grandeur. From the founding in 1771 the mission prospered remarkably, claiming a thousand neophytes within twenty years, with numerous industries and all types of endeavor carried on to maintain them. An irrigation system, second to none in California, brought water to the fields for vast agricultural development, orchards and vineyards. Padua was noted for its fine horses and vast numbers of cattle and sheep. Only a vestige of the former glory remains but because of traditions it is one of the most interesting of all the missions.

The Mission of San Diego de Alcala marked the first permanent settlement made by white men in California. The mission was founded, July 16, 1769, by Father Serra and his first assistant, Fernando Perron. A temporary altar was built, High Mass was sung, and the first Christian church in California came into being. At the same time the royal standard was flung to the winds and the country formally taken in the name of the Spanish king, Carlos, the third. This early church was damaged by an earthquake in 1803 and it is the ruins of a later chapel that are seen today. Little more than the facade of the church remains, it is a plain adobe wall, terminating in a broad high arch, one small square window above and a large arched doorway below being the only openings. In Serra Year the San Diego committee dedicated a marker on La Playa Trail where Cabrillo landed, and placed a plaque on the old mission, giving the names of donors to the fund for its restoration.

There are twenty-one Missions and mission sites along El Camino Real, and at each of these special services were held at the time of the celebration of Junipero Serra Year but regular services are held throughout the year at the larger and better preserved Missions. The Mission at Santa Barbara is known as a perfect example of Mission architecture, as well as being the best restored, and services have been held there continuously since its establishment. Each mission is rich in tradition, with tales and legends, which some chronicler may eventually present. Statistical tables may be readily found but an intimate history, embellished by tradition and legend, is necessary to enlist the full sympathy and interest of people as a whole.

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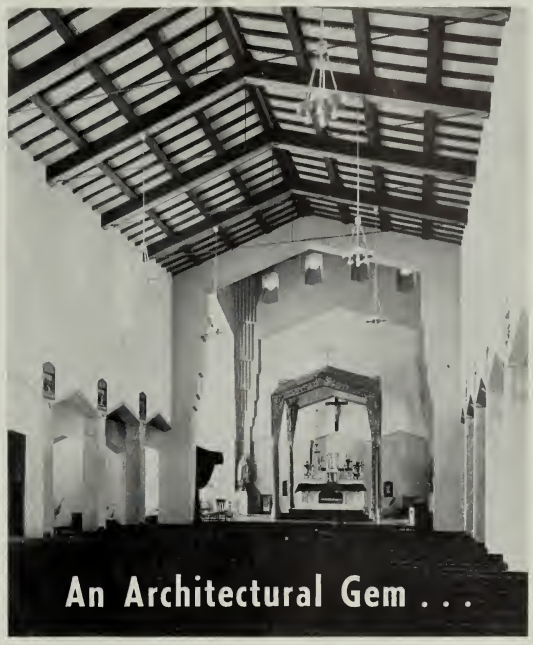
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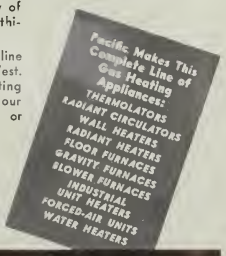


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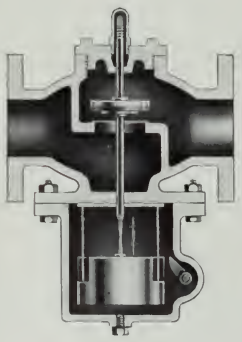


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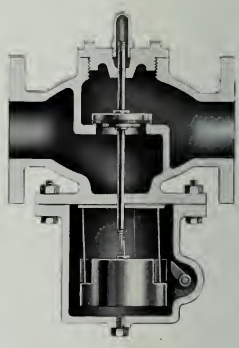
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Three conventioners are welcomed by their hostess, Mrs. Samuel Labouisse, the chairman for the committee of entertainment. From the left, Carleton Winslow, Mrs. Edgar Bissantz, Mrs. Labouisse and Mr. Maginnis, the president of the A. I. A. From a motion picture taken by Edgar Bissantz.

NEW ORLEANS AND THE VIEUX CARRE

(Continued from Page 7)

Some showed resentment, some were flattered; personally I have always felt that the service rendered by the Beauty Shop was more important than that rendered by the architect's office.

The following morning was registration day and the opening address by the president, Mr. Maginnis of Boston. Mr. Maginnis is a gentleman one might expect to come from Boston—tall, dignified, white-haired with a pince-nez and a sense of humor so keen and unsuspected that I was only able to get every other point.

On the first day I cut a convention luncheon and joined Carl Winslow, Abe Edelman, and Eugene Weston for a trip to an oyster bar. Imagine my amazement to find the Vieux Carré or the old city of some twenty-five square blocks, with plaza, and hotel-de-Ville just across the street from the hotel. I was further stunned and amazed to find this old city with all the charm of detail and sophistication of proportion that I have always loved in France, plus the reserve and control of ornament, fenestration and proportion with a flair for the voluptuousness of the Louis. Instead of dowdy gift bazaars, we found smart shops with beautiful rooms and courtyards with well dressed people going about their normal business. It seemed so strange to find such a place as this, without any attempt at artiness, in the "little old" U. S. A.

In somewhat a dazed manner we first drifted into the old absinth bar where we were introduced to a Sazerac cocktail and strange to say the Vieux Carré then looked even quainter and more beautiful. From there we proceeded to an oyster bar; although I do not like oysters, I ate eighteen, my first introduction to an oyster bar. In case you have never been in an oyster bar—it is a slab of stone, back of which stands an old Frenchman in a white apron with a big bucket of oysters in the shell. When you step up to the bar, he hands you a plate with sauce. Taking a handful of oysters, he opens one with an object that looks like an ice pick and hands it to you. This you dip into the sauce and devour. As long as you stand there he will continue to open them for you. When you have received your fill, your bill is reckoned by the number of shells by your plate.

The session in the afternoon ended at three o'clock to give us a chance to stroll through the Vieux Carré to the Patio Royale at which was to be held the president's reception. In our stroll there, we found accommodating students from the School of Architecture at Tulane University stationed at important points to give us interesting information about any building which might attract us. In one especially beautiful courtyard, built according to the story as a retreat for Napoleon, a group of us, including Ed and Betty Bissantz and Earl Heitschmidt, lingered over a glass of wine and listened to the exciting stories of New Orleans when it was under the rule of Spain and France. Eventually after a thrilling promenade through the narrow streets we came to the Patio Royale where the elite of New Orleans were receiving the visiting Yankee architects (and others) in a most charming manner. This Patio had all that a warm climate offers: sculpture, fountains, climbing vines and roses in bloom. Standing or seated at tables the architects mingled with the old south in a manner of which they had only read or dreamed.

The program that evening was devoted to architectural education. I skipped this in favor of an evening at Antoine's. Dining is a ritual at Antoine's and I could not tear myself away to listen to the broad "a" of the Boston Chairman when I could dine and listen to the flowing drawl of the South. At twelve that night we strolled on farther to the old Coffee Market (which has recently been restored), where we sat and sipped black coffee long into the night.

I feel ashamed to confess it, but the serious business of the Institute sometimes seemed a terrible bore and waste of time when there were so many interesting things to see and do in the beckoning city outside. Perhaps the ballroom where the sessions were held had something to do with this for it had walls of blue mirrors, and niches with chromium dancing ladies, and down drafts from the ventilating system that were reminiscent of Lake Michigan in winter.

Next day the session on housing was absorbing and many fine papers were read, but no one seemed to learn anything new from it. The morning spent on competitions was also fruitless, for that is a subject on which there is such divergence of opinion, that nothing is ever accomplished. I listened to the report until 12 o'clock, when the speaker began to give his life history, then I lost my patience and beat a hasty retreat for the Vieux Carré with an old friend from New York.

The outstanding event of the convention was the presentation of the A. I. A. Gold Medal to Paul Cret of Philadelphia for his outstanding work in architectural design. The ceremony was held in the main foyer of the Delgado Art Museum. First the Museum itself is a handsome building, and is beautifully situated along a lagoon at the end of a beautiful avenue of palms. The main foyer is a room two stories in height with a gallery extending around it at the second floor level on three sides. On the fourth side at opposite corners the gallery becomes two staircases sloping together to a common landing and from this landing on down the staircase is double width. From the landing the ceremony was conducted with great dignity and impressiveness, the guests remaining standing both on the main floor and the gallery. It was especially fitting that this honor should be paid to Mr. Cret, who born a Frenchman, was being honored in a city so proud of its French ancestry. At the termination of the ceremony, the orchestra burst into Pomp and Circumstance while Mr. Maginnis and Mr. Cret descended from the landing arm in arm.

There are times now and then when the architect, full of idealism, renews his humility before the Fine Arts and this was one of them. It restores his faith in the creed that no matter what the sacrifice may be, the supreme effort for quality in architectural design is well worth the struggle.

Naturally there were many business details in connection with the convention which would be of little interest here, and from what I have already told you, I am sure you feel I know nothing about them. It would be so easy for me to study the printed reports and make a good bluff, but I cannot really do that for it might fog my memories of New Orleans. They say confession is good for the soul. I admit right now that I had planned to keep one eye on the city and the other on the convention, but what I actually did was to turn both eyes at the Vieux Carré with occasional winks at the convention.

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With his keen appreciation for the beauty and charm of fine art objects, the architect might easily prefer an antique copper lamp with its rich patina, to a few miles of copper wire hidden in the walls of his building.

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GARDENS GAY FOR EVERY DAY

(Continued from Page 31)

Lilies will blossom then, especially the delightful new Philippine ones. And the little Sternbergia, like a golden Crocus much improved.

I find that the principal cause of disappointments with annuals is untimeliness. So very many—of amateurs at least—see a flower coming into bloom, and rush to plant seed of it. That is usually about six months too late. Practically all the winter annuals should be planted not later than early September; practically all of the summer ones not later than early March.

For summer, the best old standbys are the gay Zinnias and the Asters. A very frequent mistake is that of planting them side by side; their colors should be well separated in the garden. Sweet peas are quite as good for summer as for winter, if planting is well timed. Good old Sunflowers give brave background.

For autumn, the Cosmos make fine background. The African Marigolds (Tagetes) give perfect fall colors in browns, yellows and orange. Annual Phlox and Mignonette fill best the low spots. Both need be planted where they are to stay.

For winter we of California have the best selection of all: Snapdragons for height, Stocks and colorful Linarias for middle ground; Pansies, Violas and English Daisies for foreground. The latter are really perennials, but best treated as annuals. The same is true of English Wallflowers, and of the Primulas of a hundred forms and every color but blue.

It is not meant that any one should use, in one garden, a third of this material; but that he select the few that appeal to him the most, and make love to those.

The first part of GARDENS GAY FOR EVERY DAY by Mr. Adams appeared in the April 1938 issue. Copies of this number are available at the publication office, 2404 West Seventh Street, Los Angeles.

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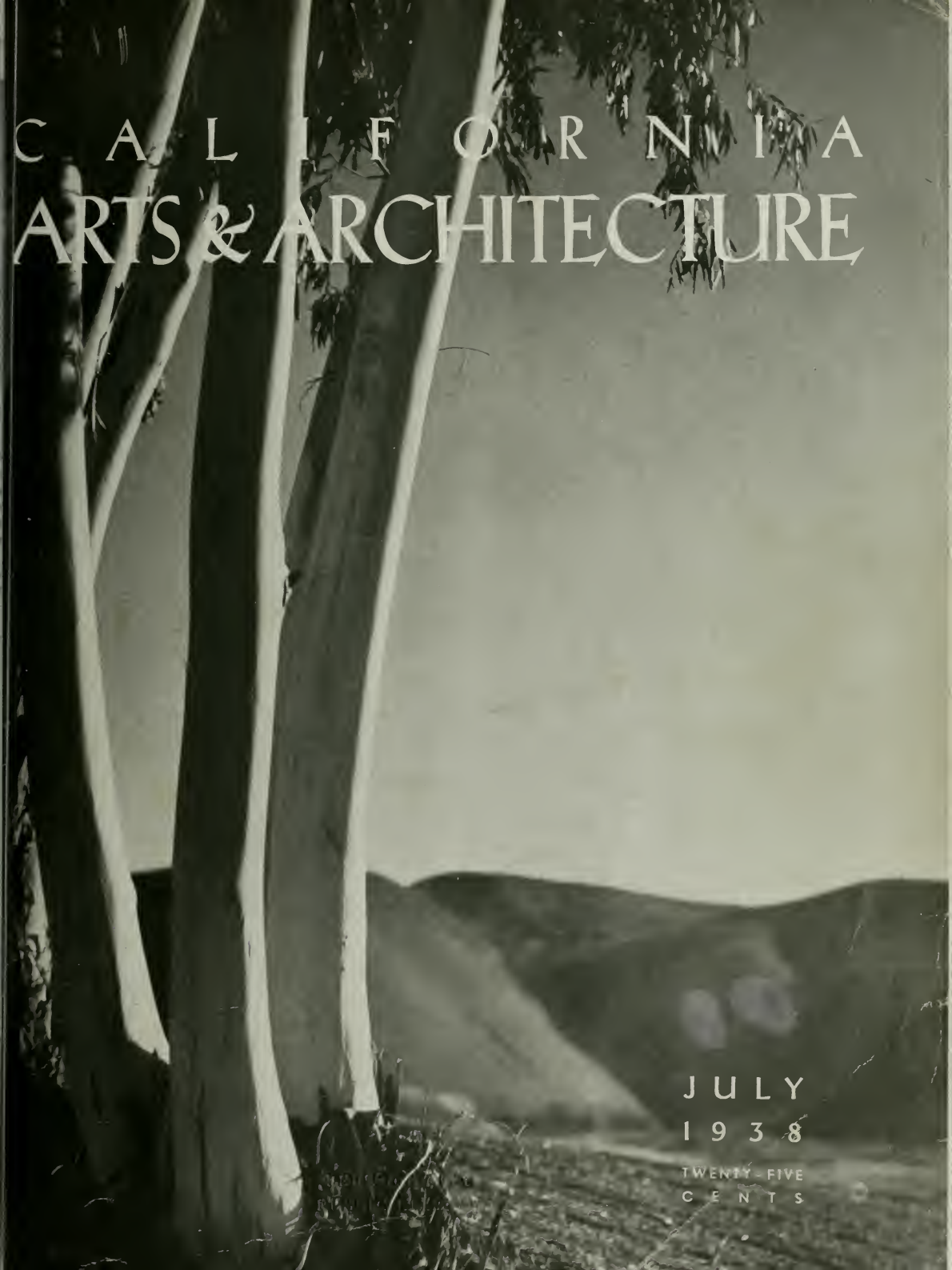
(Continued from Page 15)

marble from the pavement of Saint Peter's Church in Rome. At the Epistle side is the credence, recalling the altar of oblation of the primitive Church and the sedilia or seats for officiating clergy. An interesting oak chair has been given the church for the use of the Bishop when he visits the church.

In the north transept the shrine of Our Lady of the Sea, or Lady Chapel, is used not only for private devotions but as an altar-of-repose during the Holy Week ceremonies. Here is a beautiful silver statue of Saint Mary backed with a dossal of blue silk. In the opposite transept is the shrine of the Sacred Heart, with a statue of the Redeemer, dignified, appealing and in perfect taste. Another statue, in front of the choir grille is that of Saint Joseph, rugged, spiritual and human, in strong contrast to the all too common productions of the commercial ecclesiastical outfitter. These statues and the stations of the cross which are in simple flat relief are the works of de Villiere, French sculptor while the altar and other sanctuary and shrine fittings were designed and made by E. Charlton Fortune of the Monterey Guild. The carved stone font in the baptistry is also her work.

Other details of the baptistry are worthy of attention, the pavement in rich pattern tiles, and particularly a beautiful picture of the Madonna, presented by the donor of the baptistry, Dr. Jesse Albert Locke, Commander of the Holy Sepulchre, which painting was done some years ago by Mrs. Locke, now deceased.

From the beginning the architect and his associates have endeavoured to make this church an example of what can be done at moderate cost, using genuine, inexpensive materials, honest in their expression and of lasting character. The church is unpretentious and, the writer believes, free from sham. As much care was given to the sacristies and other component practical items as obtained in the Sanctuary. The building is not stylistic, but the effort has been made to fit it to its environment and to southern California.


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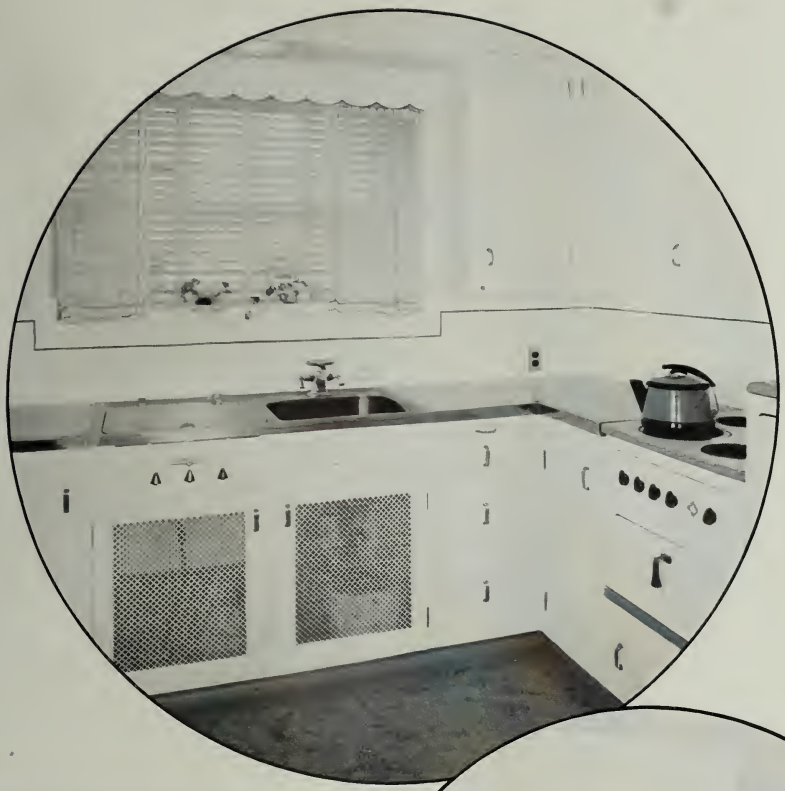
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ACANTHUS

By PAUL T. FRANKL, A.I.D.

THE School of Architecture of my home town, Vienna, like the Beaux Arts in Paris, is highly conventional, and if there is anything in the world to discourage young talent from pursuing its aim, these schools certainly point the way.

The first step in the wrong direction of teaching an art that should and must be alive is by starting at the wrong end. Architecture, like history should start with the present, and the problems confronting us, and like a film in reverse, roll back through previous civilizations, showing us the solutions others have found, and in doing so have contributed to the history of mankind.

Our architectural training in Vienna started with the art of ancient Egypt which was briefly dismissed as primitive. Let it be understood right here that there is no such thing as primitive art. Certainly Egyptian art was far from primitive, it was based on geometrical systems; it was highly conventional and in its simplicity reached a height never attained thereafter. The pyramids not only solved the unemployment problem of their day for three hundred years at a stretch, they also have proven to be the most secure vaults the world has ever known, and are monuments of a great culture. Our present scientific expeditions of grave robbers, stripping those tombs of their priceless documents to put them on exhibit in side shows at our metropolitan museums do not speak well for our good judgment.

From ancient Egypt our studies took us across the Mediterranean, this inland sea of classic culture, to ancient Greece, where art flourished at its height during the period of Praxiteles and the temples of the Acropolis.

The pinnacle of Grecian art we were told was represented in the flowering of the Corinthian style and the introduction of the Acanthus leaf into architecture. A dried Acanthus leaf taken from the pages of an old herbarium, carefully preserved under glass, the color of old bones dried in the desert, was hung up in our class room, witnessing to future generations of architects that the Greeks not only had a word for it, but that actually once upon a time there was such a thing as an Acanthus.

In rebellion against this early education, many of us have turned modern, seeking a style that is our own, in preference to styles that were Greek to us.

Writing this today in the living room of my California abode, I am seated before a bowl filled with beautiful sprays of white blossoms. Their graceful curves give motion to the flower arrangement that is humble in its unpretentious simplicity. A bowl of blooming Acanthus stands before me. The shiny leaf is the same that inspired the Greeks and the long stemmed willowy spikes have been cut from the vacant lot adjoining ours where they grow as a weed. The Acanthus is beautiful. There is nothing wrong with the weed, but there is a lot to be said against our present system of education. If the classics were not drilled into us at school we would in later years enjoy reading them. Shakespeare, Molière, Goethe, like the Acanthus have been presented at school as classics cut and dried and every flicker of life taken out of them.

Modern art in its simple forms and severe lines may be a good deal drier than many periods of the past, but we enjoy it for we have had a hand in it, we were allowed to discover it, to play with it, to shape it and mould it to our hearts' desire. It is beautiful to us as was the Acanthus to ancient Greece, and as would be the Acanthus to us if we were only allowed to enjoy it quietly in its natural beauty rather than to admire its classic importance.

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Photograph by Otto Rothschild

HOLLYWOOD BOWL

MUCH is heard these days of Salzburg's great festivals being transferred to America. And yet, those who look and listen know that for more than a decade and a half summer festivals unsurpassed by any events in the world have been produced right in the heart of Hollywood.

Hollywood Bowl, the largest natural amphitheater in the world, is about to begin its 17th festival season of Symphonies under the Stars. For eight weeks every summer hundreds of thousands of people from all over the nation sit enraptured in the quiet hills listening to the world's finest music, or watching the pageantry of the dance.

The outgrowth of a community enterprise, Hollywood Bowl was established in 1922. Without deviation it has maintained a high standard of musical and artistic excellence. In the early years of the Bowl, the eager listeners made their pilgrimage to the quiet hills and sat on crude benches on uneven ground. Four years after the first season, a new shell was erected and new benches set in permanent concrete bases were installed.

Four million persons have attended Hollywood Bowl concerts in the past sixteen years. They have heard symphonies conducted by ninety-two conductors from fifteen countries representing Russia, Spain, Germany, England, Canada, Italy, France, Austria, Cuba, Holland, Switzerland, Mexico, Japan, United States and Australia. They have heard grand operas produced in lavish settings with world renowned artists singing the principal roles.

More than five hundred performances have been given in Hollywood Bowl since it was founded. Two hundred and fourteen soloists including one hundred and forty-three native Americans have performed in the Bowl. Of these eminent artists, fifty-one were pianists, twenty-one violinists, forty-four sopranos, twenty-four tenors, twenty-seven baritones, fourteen contraltos and three basses.

In the forthcoming season an unusual group of events is on schedule. Opening with Wagner's lyric-drama "Die Walkuere" starring Maria Jeritza, world famous soprano and featuring noted singers of the Metropolitan Opera, the season will embrace eight weeks of concerts.

Following the opening opera comes José Iturbi, Spanish conductor who appears in his double capacity as conductor and piano soloist. Other conductors, each having four concerts are: Arthur Rodzinski, conductor of the Cleveland Symphony Orchestra; Eugene Goossens, Cincinnati Symphony and Dr. Otto Klemperer, conductor and musical director of the Philharmonic Orchestra of Los Angeles.

Soloists this season will include: Rosa Ponselle, soprano; Richard Crooks, tenor; Walter Gieseking, pianist; Toscha Seidel, violinist and others. Grand operas in addition to "Die Walküre" will be "Martha" in English, conducted by Pietro Cimini; "Mme. Butterfly" conducted by Richard Lert and "Cavalleria Rusticana" conducted by Carlo Peroni.

The season is divided into three concerts a week: Tuesday, Thursday and Friday nights. Grand operas, special features and ballets will be given Tuesday nights; symphony concerts Thursday nights and soloists Friday nights.

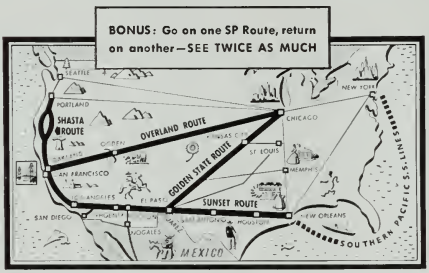
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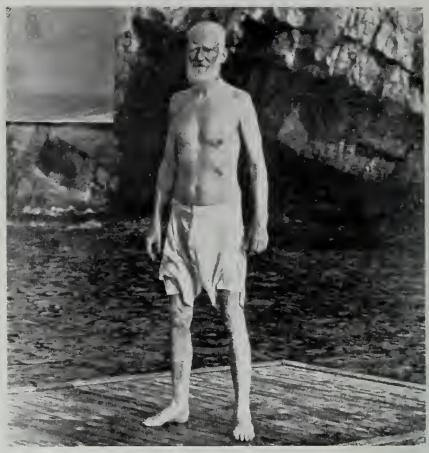
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George Bernard Shaw, Irish by birth, British by choice, original in every word and action, has never objected to being photographed and thereby loses nothing in popular interest, whether clothed as Mahatma Gandhi, in plus-fours, or as turned out by a Bond Street tailor. Supreme dramatist and satirist, his plays have an equal versatility and appeal. They are never dated. The thought that marked the dialogue of the early dramas makes it doubly effective now. This may be checked at the Playhouse in Pasadena where the annual Midsummer Drama Festival is in progress, presenting "Seven from Shaw" to August 13. Patio breakfasts, each Wednesday morning at 8:00, are shot through with Fabian shafts as the various distinguished speakers give their opinions and ideas as to the man and his plays. This cycle of Seven Shavian dramas is covered by lectures each Sunday evening in the Recital Hall of the Playhouse, dealing with the play of the forthcoming week. These are open to the public and are conducted by Frayne Williams, well know drama authority and lecturer, and who was an associate of the dramatist during the Fabian Society days in London.

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

SEMANA NAUTICA, the sixth annual marine celebration at Santa Barbara, is held July 2-3-4, and includes a varied sports and sailing program, July 5-6-7, the Blue Star Pacific Coast Championship is under way. Entries are limited to a maximum of three boats from each fleet.

COUNTY FAIRS always attract and this is particularly true of the Santa Barbara County Fair, held at Santa Maria, July 18-24, the town midway between San Francisco and Los Angeles and the home of the famous Santa Maria Inn.

NATIONAL PARKS provide special programs during the month. The annual rodeo is held at Ahwahnee Sports Field, Yosemite, July 4; the John Muir Centennial Pageant, is presented July 10, followed by the U. S. Constitution Sesquicentennial, at the same place, July 24.

CALIFORNIA RODEO, one of the best known of the horse fairs and stock shows, is held at Salinas, July 14-17. The forerunner, the Outdoor Girl contest, is July 13.

SANTA BARBARA'S thirteenth annual National Horse Show is scheduled for July 25-31, with entries from the important stables of the East and the West.

THE HORSE SHOW at Coronado is the eleventh annual and is held at the Country Club, July 19-24.

IN TENNIS competitions two important events are: 5th Annual Invitational Tennis Tournament at Del Mar, July 8-10. Annual "Open" Tennis Tournament at La Jolla Playgrounds, July 12-17.

PUBLIC LIBRARY, Los Angeles is showing to July 22 the "Fifty Books of the Year," the annual exhibit sponsored by the American Institute of Graphic Arts of New York City. The selection is based on format, type design and binding, and suitability of design to the text. The selections include limited editions, university press publications, miscellaneous trade books, five children's books and three text books.

SUMMER SCHOOL at 1300 Wilshire Blvd., under the direction of Norman Edwards and William Allen, opens July 4 and continues five weeks. The subjects presented are shadow box composition, color harmony, flower arrangement, direct brush technic, commercial design and design seminar, planned to meet the demand of present day art activity.

WHITTIER COLLEGE-BROADOAKES summer session at 714 West California Street, Pasadena, closes the first term, July 29, and opens the second term, August 1, continuing to September 2. The department of Fine and Industrial Arts is under the direction of Misses Amy McDermid and May Nichols of the Amymay Studios. Subjects in this department are methods in industrial arts, arts and crafts, art appreciation, and education projects.

THE INTER-COUNTY GARDEN CLUB, composed of expert amateurs of five counties, meets at the Picnic Grounds, Laguna Beach, July 11, at 10:30 A.M. Seacoast Planting is the subject discussed, and John Van Dyke Manning addresses the meeting. During the afternoon gardens of Laguna are visited. During the summer the meetings of this Garden Club are open to the public and interested gardeners are cordially invited.

EAST BAY GLADIOLUS SOCIETY holds the annual show, July 23, at the Earle C. Anthony Building, Oakland.

AWARDS in the recent national competition sponsored by the American Gas Association went to seven Los Angeles architects and students of architecture. The contest was divided into two parts, competition in house design and in neighborhood planning. Over 5,000 designs were submitted and it is anticipated that the winning design will be used for the erection of a model gas-equipped home in the New York Fair's "Tomorrow Town." A display of reproductions of the winning designs is held in the Architectural Department of the Building Material Exhibit, Architects Building, Fifth and Figueroa Streets, Los Angeles, during the week of July 18.

SUMMER CALENDER at Hotel Del Coronado offers varying entertainment. The 23rd Annual Invitational Tennis Tournament continues through July 4. Hawaiian parties prevail, July 8-14, during the stay of Johnny Noble and his Hawaiian Girls Glee Club, and include a costume ball, a moonlight party at the surfside pool, and a special Hawaiian party in the Circus Room.

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The June meeting of the Producers Council was held in conjunction with Gladding McBean & Company at their plant in Los Angeles and was unusually well attended. A candid photograph by Maurice Lanfre shows Earl Heitschmidt, Atholl McBean, Fred B. Ortman, Al Barnes, Arthur Edwards and Jesse Stanton.

MEETING of the Pacific Coast Region, National Council of State Garden Clubs, is held at the Olympic Hotel, Seattle, July 28-30. Following the meeting trips are arranged to Victoria and to Alaska.

WOMEN'S UNIVERSITY CLUB holds no regular meeting until fall but sponsor a series of benefit parties for charities. The first is given, July 27, at the Del Mar Club.

AT DEL MONTE two events capture the attention during the month. The California Junior Golf Championship, July 8-10, and the Del Monte Kennel Club Dog Show, July 24.

HORSE RACING, under legalized parimutuel, prevails at the Hollywood Turf Club, Inglewood, through July 23. Under the same conditions racing continues at the Del Mar Turf Club from July 29 through September 5.

A NEW RIDING CLUB goes forward under the title, "The Immortals" and meets twice a week at the Gouldmont-Flintridge Riding Academy. San Marino, Pasadena and Glendale are represented in the membership.

FOR THE NAUTICAL MINDED the days provide varied entertainment. The Golden Jubilee Water Sports Carnival is seen at Long Beach, July 15-17. At Newport-Balboa ten gold cups with ten additional medals are awarded winners in the third annual Flight of the Snowbirds, July 17, when probably more than a hundred tiny sailboats take part in this event. This fleet of racing craft, piloted only by youngsters, starts opposite the Balboa Pavilion with the course laid toward Newport Beach. Balboa Bay Regatta, small boat division, July 19-24, Times Trophy Race (Los Angeles Yacht Club); series races Coronado and Alamitos Bay; Stars, Newport, Santa Monica, July 23. Nordlinger Trophy Race; Craig Trophy race, Long Beach, special races all classes, San Diego: stars, Long Beach, Newport, Santa Monica; series races, Alamitos Bay, July 24. Hearst Outboard Regatta, Long Beach, July 31.

COMMUNITY DANCES at the Civic Auditorium, Pasadena, offer famous dance orchestras through the year, reaching a peak, July 22-23, when Ted Lewis presides. Other orchestra leaders for the month are, Merle Carlson, July 1-2; Carol Lofner, July 8-9; Spud Murphy, July 15-16, and Leighton Noble, from the Palace Hotel, San Francisco, July 29-30.

SCHOOL OF THE THEATER, Pasadena Playhouse, continues the summer session to August 6. The instruction is of particular value to teachers, directors, staff representatives of Little Theater groups and college graduates who are interested in dramatic work.

INGLEWOOD is staging another "Bridge Tournament under the Stars," July 30.

THE FIRST Los Angeles Air Conditioning, Cooling and Heating Show will be held daily and evenings July 7 to 10, inclusive, in the building of the Thermo Air Conditioning Institute, at 186 South Alvarado Street, Los Angeles. Architects, contractors, and all people interested in building are invited to attend. The purpose of the show is to present to the public, for the first time, a group of exhibits that will show how air conditioning and refrigeration work in the cooling, humidifying, heating, and purification of air. Winter air conditioning with all its advantages will be demonstrated.

MUSIC

THE BACH FESTIVAL, the fourth annual, is held at Carmel, July 18 to 24., and includes five concerts, two organ recitals, and five lectures. The Sunday concert will be nationally broadcasted, 8 to 9 p.m. over NBC Blue Network. Gastone Usigli is the conductor, with Sascha Jacobinoff as guest conductor. Bernard Callery, assistant conductor. Presented by Denny-Watrous, producing managers. The local orchestra and chorus is augmented by visiting professional artists from various sections of California.

HOLLYWOOD BOWL'S season of Symphonies Under the Stars opens July 12 with a production of the grand opera, "Die Walkuere" conducted by Richard Hageman. The season offers twenty-four concerts, given Tuesday, Thursday and Friday nights; and five operas, two ballets and three special feature nights comprise the Tuesday series. On Thursdays symphonies are heard, while Fridays feature vocal and instrumental soloists. Symphony conductors are Jose Iturbi, Artur Rodzinski, Eugene Goossens and Otto Klemperer. Opera conductors are Richard Hageman, Carlo Peroni, Pietro Cimini and Richard Lert. Soloists heard in July are Rosa Ponselle, soprano, July 15, and Richard Crooks, tenor, July 29. Jose Iturbi and his sister, Amparo Iturbi, are featured as duo pianists, July 22.

SYMPHONY ORCHESTRA of San Diego present their Midsummer Night Symphonies, Tuesday and Friday evenings at the Ford Bowl, Balboa Park. Miss Edith Knox is the soloist, July 12, and plays the Ravel concerto for piano with Constantine Bakaleinikoff conducting the combined San Diego Symphony and Federal Music Project orchestras.

COMMUNITY MUSIC ASSOCIATION of Redlands, Mrs. George Mullen, president, offers an unusually interesting series of concerts in the Redlands Bowl for the summer season. July 5, Percy Grainger, pianist, is the artist. July 8, Tandy Mackenzie, tenor; Marie von Essen, contralto; Grace Overon, soprano; Lester Hodges, accompanist. July 12, Mary Cook Coward, soprano, and Stan Englund, bass, with Raymond McFeeters, accompanist. July 15, Myra Kinch concert dancers. July 19, Emery Darcy, baritone, and Dorothy Wade, child violinist. July 23, Ruth Miller Chamlee, soprano; Josef Piastro, violinist, and Helen Mead Little, flutist. July 26, Riverside Music Association presents the program. Federal Symphony, James K. Guthrie, conductor, and Elizabeth Paine, piano soloist, open the August series, the second.

KOLISCH QUARTET is presenting a series of chamber music concerts at Wheeler Auditorium of the University of California, Berkeley. The current concerts are given on Thursday afternoons, July 7 and 14.

HALF HOURS OF MUSIC at the Greek Theater of the University of California, Berkeley, continue on Sunday afternoons at 4 o'clock.

VANCOUVER SYMPHONY ORCHESTRA, under the direction of Allard de Ridder, instigated the construction of an outdoor concert bowl several years ago. This bowl is known as the Stanley Park Shell and here a three months' summer music season is presented.



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FESTIVAL GUILD of Santa Barbara sponsors a summer festival music series of three events at the County Bowl, July 23, August 20, and September 3. Mme. Maria Jeritza, soprano, is the soloist for the opening concert. Adolph Bolm is presenting his company in "The Rivals", the ballet written for him by Henry Eicheim, who also directs the number. The music is based on themes of ancient China. An orchestra, composed of musicians from the Los Angeles Philharmonic, appears at all three concerts. Mme. Lotte Lehmann, soprano and lieder singer, will be the soloist of the second event. Rock Ferris will offer piano numbers, and the Horton Dance Group appears. Richard Bonelli, baritone, is the soloist for the last concert, and the San Francisco Opera Ballet will be seen. Isaac Van Grove is the general musical director.

THEATER NOTES

PLAYHOUSE, Pasadena, in assuming the role of State Theater is no less a community organization, alive to the demands of the public and responding in kind with the best plays obtainable. In arranging for the fourth annual Midsummer Drama Festival care was exercised in the selection of a dramatist and his plays. Finally the choice became "Seven from Shaw," a cycle of man and civilization in seven plays from the pen of the great Irish wit and satirist, George Bernard Shaw. Matinees, Wednesday and Saturday.

June 27-July 2, "Arms and the Man."
July 4-9, "Major Barbara."
July 11-16, "Heartbreak House."
July 18-23, "On the Rocks."
July 25-30, "Back to Methuselah" (Part 1).
Aug. 1-6, "Back to Methuselah" (Part 2)
Aug. 8-13, "Back to Methuselah" (Part 3).

Wednesday morning breakfasts, held in the Playhouse patio, are pleasant features of the Festival season. These are under the direction of Mrs. Oliver C. Bryant, who presents as guests of honor many well known personalities of stage and screen, as well as representatives of state and civic bodies. These breakfasts are open to the public.

An interesting series of six Sunday evening lectures are presented in the Recital Hall, reviewing the works of Shaw.

MEXICAN PLAYERS at the Padua Hills Theater, near Claremont, are giving "Tres Puertas" through July to August 27. The Three Doors, which is the translation of "Tres Puertas" is not a play but a portrayal of three distinct sections of Mexican folk life. The first group pictures Yucatan and the mysteries of the ancient Mayans. Michoacan is the motif for the second, from whence come many of the folk arts of Mexico. Tehuantepec is typified by the Sangunga, which is danced in this group. Performances are given evenings, Wednesday through Saturday, with matinees on Wednesday and Saturday.

HENRY DUFFY opens his Spring Drama Festival July 15 to continue ten weeks. Several young members of well known families are cast, including Nina Clemens, granddaughter of Mark Twain and daughter of Ossip Gabrilowitch, pianist. Also Alan Hersholt, son of Jean Hersholt; and Betty Bacon, daughter of the late Frank Bacon.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Los Angeles, continues "One Hollywood Day", a three act comedy by Bee Humphries, through July.

LOBERO THEATER, Santa Barbara, is presenting a summer series of plays under the direction of Arthur J. Beckhard. "Borrowed Time" is the current production, opening July 4.

EDWIN DRAKE announces the production of "Separate Maintenance," by Onota Watana, at his theater, opening July 18. This theater is known as the Patio Playhouse. Edwin Drake took over the old Beverly Hills Little Theater building, refurnishing and redecorating, with the intention of operating for the entire season.

STUDIO VILLAGE GUILD, 1749 N. La Brea, Los Angeles, continues "Who's Hooey," a three-act comedy by Katharine Kavanaugh.



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"Enfolding Hills," a painting of a Laguna scene by a Laguna artist, William Wendt.

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Paintings by members.

CORONADO

GALLERIES, Hotel del Coronado: Exhibition of the work of California artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Work of Western artists.

GLENDALE

TUSEDAY AFTERNOON CLUB, 400 N. Central Ave.: Paintings by members of the Art Department.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Exhibitions of old Samplers.

PRINT ROOMS, 1748 N. Sycamore: An unusual selection of fine prints.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal art craft, specially emphasized in jewelry.

KANST GALLERIES, 6182 Mulholland Dr.: Paintings by internationally known artists of the conservative school.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: Rotating exhibitions of the work of local artists, changed monthly.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Summer exhibition by members of the Laguna Beach Art Association.

SILVER BELL, 492 Coast Blvd.: Prints and pottery from local artists.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: During July flower paintings by Jennie Crawford, well known local artist, will be shown. Open daily except Saturdays, Sundays, and holidays from 8 a.m. to 5 p.m.

ART COMMISSION, 25th floor, City Hall: Exhibit by Orpha Klinker, internationally known Los Angeles artist, will be continued. Eighteen oil paintings showing old adobe buildings and the Court House, which was recently demolished. Open daily, 9:30 a.m. to 4 p.m., except Saturdays and Sundays.

BILTMORE SALON, Biltmore Hotel: General exhibition of paintings. Selected etchings and sculpture.

BARKER-AINSLIE GALLERY, 7th & Figueroa: The work of contemporary Californians. From July 15, showing of English paintings.

CHOUINARD SCHOOL, 741 S. Grand View: Annual exhibition of the work of students.

BUILDING MATERIAL EXHIBIT, Architects Bldg. 5th & Figueroa.: Opening July 18, display of reproductions of the winning designs in the national competition sponsored by the American Gas Association.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To July 15, exhibition selected from 1937-38 season's prize-winning oils and watercolors.

FEDERAL ART PROJECT GALLERY, 608 S. Berendo St.: Continuous exhibit of oils, watercolors, sculpture, lithographs and ceramics. Open daily 9 a.m. to 6 p.m.

LOS ANGELES MUSEUM, Exposition Park: To July 15, Otis Art Institute; to July 20, lithographs by Daumier and Gavarni. Opening July 1, exhibition of Los Angeles County School Art.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Watercolors by Orr Butler. Annual exhibit "Fifty Books of the Year," selections based on format, type design and binding.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Group exhibition of famous moderns.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Summer session from June 27 to August 6.

SOUTHWEST MUSEUM, Highland Park: Continuous exhibit of American Indian arts and crafts. Open daily except Monday from 1 to 5 p.m.

STATE EXPOSITION BUILDING, Exposition Park: Permanent collection of paintings.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: The works of Grant Wood. Paintings by Jean Decker.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Paintings by California artists.

U. C. L. A. CAMPUS GALLERY: Summer exhibition, arranged by the art department.

U. S. C. CAMPUS GALLERY: Summer session art exhibition.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Paintings by members.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To August 6, exhibition of the works of Leon Kroll. Open daily except Saturday from 2 to 5 p.m.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: Work by members of the Art Association.

PASADENA

HUNTINGTON HOTEL GALLERIES: Paintings by Frank Moore.

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Collection of old prints, Chinese art and ceramics.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Selected paintings from the Everett collection.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Paintings by California artists.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Exhibitions by members, changed the first and fifteenth of each month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: During July, etchings and drypoints by contemporary British artists.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: During July, Watercolor Annual (Californian), auspices San Francisco Art Association; watercolors by James Couper Wright; 10th annual southern California art exhibition.

LOS SURENOS ART CENTER, 2616 San Diego Ave.: Art craft.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Modern craftwork, metals, ceramics, wood and textiles.

DE YOUNG MUSEUM, Golden Gate Park: Opening July 1, U. S. Camera Salon; through July 17, Swedish applied arts; through July 20, recent accessions. Throughout July, photographs of Mexico by Fritz Henle, original drawings for Puck lent by the bookshop of Harry Stone, exhibition for the blind, and children's paintings from San Francisco community centers under instruction of Federal Art Project. Opening July 23, European and American silverware from three centuries.

PAUL ELDER GALLERY, 239 Post St.: Watercolors by Victor De Wilde, July 5-23. Paintings by Burmah Burris from July 20 to August 13.

GRAVES STUDIO & GALLERY, 1335 Sutter St.: An exhibition of the work of the leading West Coast artists from June 10 to August 31. The exhibition will be open Monday through Friday from 10 a.m. to 5 p.m. and Tuesday evenings from 5 p.m. to 10 p.m. In order to show several examples of each artist's work, the gallery will be rehung several times during the summer.

NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN, 557 Market St.: Watercolors and colored etchings by Florence Terry.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through July 24, loan exhibition of Venetian painting. Throughout July, exhibition of watercolors and drawings by Edward Johanson, Edward R. Strawbridge, and Mark Milsk.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To July 6, paintings by John Mottram. To July 20, paintings by Shotwell Goeller Wood. July 20-August 2, group show, headed by H. Oliver Albright. Through the month: Exhibition of Impressionism.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Paintings and prints by invited artists. Exhibition by local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth century English paintings. Flemish and Italian primitives. The library exhibitions are supplemented each month by a special showing. The botanical gardens are also open to the public. Open daily, 1:15 to 4:30, except Monday.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Oils and watercolors by Santa Barbara artists. Exhibition changed every two months. Closed on Sundays.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: The work of members of the Association.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Summer exhibition by members of the art department.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Permanent collection of paintings.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: July 7 to August 7, paintings by Amedee Ozenfaut; drawings from the Witt Collection; watercolors by Nicholas Brigante; sculpture and paintings from the museum collection; Seattle group show; exhibition of graphic arts, and prints by Barbara Boubanoff.

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An informal dinner for two created by that master of chefs, Paul T. Frankl. The top of the table is dark brown lacquer with an edging of rosewood and legs of light maple. The chairs are the same brown upholstered in a rough cotton material of a champagne color. The rug is white and made of heavy cable loops. Photograph by Stuart O'Brien.

LAGUNA'S ARTISTS EMERGE AGAIN

By DOROTHY VAUGHAN

IT MIGHT have been the old lady from Dubuque, herself, who approached us one day on the main stem of Laguna Beach, notebook and tourist's guide in hand, to demand, "Where are all the artists?"

We looked hurriedly around. There wasn't a sign of a smock or an easel, so we regretfully replied that we couldn't put our finger on an artist at the moment.

The old lady frowned, consulted her notes once more, and said, in a most accusatory tone, "That's funny. I've been told that you kept your artists in a colony by the beach."

Laguna's artists are ordinarily shy, retiring folk. They go quietly about their business of painting, sculpting or engraving as their custom and talents direct, and leave only their works, perennially seen at the Laguna Art Gallery, as mute witnesses of their artistic proclivity. Sometimes, of course, you can catch an artist in one of the quieter coves, transfering to canvas his vision of Laguna's spray-veiled shore line. But, for the most part, Laguna's artists are like the groundhog who puts his nose above ground annually to show which way the wind is blowing. They emerge in recognizable form only during the annual Festival of Art.

During the Festival, so brazen does the usually reticent artist become, that he not only dons the garb of his calling, but the more bold may be seen daily at the Festival grounds engaged at their craft. Some of them even go so far as to explain how and why and what they are doing.

The Festival of Arts, going into its eighth performance this summer, from July 26 to August 6, holds a unique position. It exhibits and sells the work of local artists and craftsmen in painting, sculpture, ceremics and wood carving in its fairgrounds set in a grove of eucalyptus and pepper trees against the golden backdrop of Laguna's hills. The sale of nearly a thousand dollars worth of varied art last year, at prices ranging from $250 to $5, and even sometimes as low as a dollar, testifies that artists and patrons mutually profit from finding an informal meeting place. The artist gains in finding a purchaser for his work; the patron may be acquiring for a modest sum a masterpiece of the future.

Supplementing the display of art and artists is a feature that has been developed as a "Laguna only" product: the Pageant of the Masters. Now five years old, the Pageant is interwoven into the Laguna tradition of art and beauty. The reproduction in living pictures of famous masterpieces—from Michel Angelo to Grant Wood—succeeds in finding the lasting quality of the masterpiece, not only in composition, color and harmony, but in capturing the inner spirit of the old and loved.

The Pageant of the Masters is a community undertaking. Directed and cast by its creator, Roy M. Ropp, Laguna artist-realtor, the types and prototypes of the old masters are found among Laguna's population. Ages of players range from infancy through septuagenarians; in occupation they vary as widely: artists, actors and dancers might be expected in such a cast; among the non-artistic participants are a former state legislator, a garage mechanic, an engineer, a bank clerk, an attorney, a hardware merchant, a laborer.

Although Mr. Ropp has been asked to repeat the Pageant for Salt Lake City, Pasadena, Hollywood, San Diego and other communities, he has so far confined his technique and efforts to Laguna. The time and work necessary to perfect the reproductions of old paintings are a partial explanation of why Mr. Ropp makes his contribution only annually and locally. Even while the winter rains are falling, the schedule of the coming Festival's Pageant is arranged. Old favorites are reviewed; a new series is selected. Some forty tableaux are planned. Whenever possible, reference is made to the original painting, and it is no surprise to curators of Southland galleries to see a group of people standing attentively before some famous painting, easel in hand, recording color values, flesh tones, checking against a bundle of swatches fabric color and texture. The usual assortment of high school costumes and hurriedly dyed nightshirts is banned from Laguna's Pageant. Authentic reproductions of costumes are made especially for each picture.

When it is impossible to study the original at first-hand, the best color prints are mulled and conned. So familiar do the director and his assistants become with the types and characters to be portrayed that without hesitation they can spot a true type walking down the opposite side of the street. And the "type" is usually delighted to oblige, in spite of the hours required for costume fittings and rehearsals. Once chosen, the player continues his role anually, so long as the picture is reproduced.

Although the summer months bring the largest number of visitors to Laguna, they are privileged to see exhibited during their stay, captured bits of Laguna's perennial beauty in the Festival of Art.

CALIFORNIA POET'S CORNER

A GROUP OF POEMS

By MARGUERITE H. HUBER

Cloud Fantasia

I chartered a cloud that was cruising by
On the quiet blue of the summer sky;
And lazily as a sea-gull floats,
I followed the course of sailing boats.

Out of my harbor, all alone,
I thought to find a port I had known.
Its shallow waters just could keep
A tiny craft afraid of the deep.

I sighted the bay I used to know,
Aflame with the late sun's after-glow;
I longed to touch its shining bar;
But found my needle swerved too far.

So back to my harbor I came at last,
With clouds like fishing boats drifting past;
With oar so light you never knew
That I had been away from you.

Daisy Chain

Daisies yellow, daisies white,
Spin a chain of summer gold,
Spin a pattern dark and light.

Weave it warm to clothe the old;
Weave it tight for boys and girls;
Bind them fast against the cold.

Gaily now the thin thread twirls;
Swiftly summer passes by,
And the daisy chain unfurls.

Swing it low and swing it high.
This is what the daisies know:
How to love and how to die.

Love lightly as the daisies blow;
When love is done, as lightly go.

Eucalyptus

They flaunt a tinted, glamourous skin,
And wear an alluring odour;
Then flirt unmercifully, when
The wind is passing over.

Our Poet of the Month

MARGUERITE H. HUBER has appeared in "Cycle" and other publications, and a number of her lyrics have recently been given musical settings by Charles Ridgway. She resides in Hollywood.

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The "Scattergood Baines" serial heard Mondays through Fridays, from 8:00 to 8:15 p.m. over KNX and affiliated stations, includes Jane Morgan, Jess Pugh, John Hearne, and Jean Vander Pyl in its cast. They are shown here during a rehearsal, while Ray Erlenborn furnishes the sound effects.

ON THE AIR

HOLLYWOOD is speedily attaining an importance as radio production center comparable with its acknowledged position as motion picture center. Obviously this is because the wanted personalities are in Hollywood; but there are other factors involved.

Listening to the radio is now No. 1 U. S. pastime, so the survey-makers say, and going to the movies occupies the No. 2 spot. These related facts are of more than cursory interest. Note well that both recreations have attained much of their favor through the popularity of featured individuals romantically designated as "stars." Note, too, that the stars of radio frequently become stars of the screen and vice versa. Need we mention Cantor, Burns & Allen, Benny, Jolson, Crosby *et al?*

The broadcasting companies several years ago sensed the trend toward Hollywood. Columbia Broadcasting System and the National Broadcasting Company moved equipment and personnel to southern California with great rapidity.

Only last April CBS completed its impressive studio and office structure on the site of the old Christie Comedy Studios, on Sunset Boulevard between Gower and El Centro, in the heart of Hollywood.

This site, now known officially as Columbia Square is being visited daily by scores of interested tourists. In this respect, at least, the radio executives have cashed in on one of the major "headaches" of the picture business.

Whereas the movie studios look upon tourists seeking to visit the lots with something approaching anathema, the radio studios welcome visitors with open arms—at 40 cents per visitor.

CBS has enlisted and trained a smartly uniformed staff of guides. These young men, most of them college graduates, conduct the visitors to every point of interest at Columbia Square. Under their guidance tourists visit all of the broadcasting studios, see programs in rehearsal, watch the engineers direct network operations from "master control," make a recording of their own voice and then listen to the "play-back." Visitors also are permitted to view the Columbia Square Playhouse where several major transcontinental programs are broadcast each week, and the conducted tour winds up with an applause-winning demonstration of sound effects specially perfected for radio use.

Thus far in this article Columbia Square has been mentioned mainly as a radio outlet for the motion picture talent of Hollywood and as a tourist attraction. Actually, as times goes on, this structure will play a much more important role. It seems certain that it is destined to become increasingly important as an educational and cultural center.

Through Columbia microphones pours a constant stream of programs. Last year this one network presented more than 18,000 broadcasts . . . filling some 6,400 out of the 8,760 hours in the entire year.

Radio chains bring to their audience the music of many of the finest symphony orchestras, vocalists and instrumentalists; a host of excellent dramatic presentations, a myriad of educational features and current event programs. The variety of broadcasts is as broad as the range of human interests, and the fact is sometimes overlooked that the networks give a great preponderance of worthwhile fare.

Because of its inherent space-devouring advantage, radio is especially favored as a medium for disseminating news and information.

As often and as breathlessly as the center of world wide events shift, microphones move with them. It is this flexibility, this ability to "shrink space," which has made radio such a potent force in our present-day society.

History is made swiftly these days. Only radio as a means of mass communication, can keep pace with it.

On Friday, March 11, 1938 history was made in Vienna, swiftly and unexpectedly.

While it was still early afternoon in Vienna (and 7:56 a.m. in New York)—the prediction was made to CBS listeners that ". . . the Austrian tea-kettle is likely to boil over at any moment."

At 12:29 p.m. Columbia flashed the news that Chancellor Schuschnigg had postponed his referendum. At 2:15, that he had resigned. At 2:45, that German troops were crossing the Austrian border. At 3:43, that a swastika was flying over the Austrian Chancellory.

Thus, does network radio keep America posted on world affairs. National, state and local news coverage is a long-established function of radio. No longer does it excite public opinion. Today it has become the accepted source of news for millions of Americans. And here, on the Pacific Coast, radio is an even more popular source of news than elsewhere.

Fortune in April of this year published its interest-provoking survey of radio. The section devoted to "Newspapers versus News Broadcasts" reveals that "In rural districts, where it's a long road between R.F.D. post-boxes, the radio is more favored than elsewhere, but only 3.F per cent more than in cities over 1,000,000. And unaccountably—unless it is due to better regional news broadcasting—the Pacific Coast exclusively favors the loudspeaker more than any other part of the country and class or condition of American: 34.4 per cent of its people get their news mainly from the air."

Interesting, too, are the chief reasons given for their preference by those who prefer the radio to newspapers as the main source of news. According to *Fortune* they are:

"Get news more quickly	28.4%
Takes less time to find out what's going on	19.5%
More interesting and entertaining	11.9%
Just don't read newspapers	7.6%
Radio fairer than newspapers	6.9%"

Truly the air has become one of our greatest mediums of public information and discussion.

Accompanying this fact is a grave responsibility—a responsibility which CBS president William S. Paley has met by pledging the Columbia Network "not only to freedom of the air but non-partisanship and fairness of the air . . . By non-partisanship we mean that broadcasting as an instrument of American democracy must forever be wholly, honestly and militantly non-partisan . . . By fairness we mean that no discussion must ever be one-sided so long as any qualified spokesman wants to take the other side."

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Photographs by R. B. Churchill



TWO ROOMS

By KEM WEBER

A luxurious rumpus room with game tables, rifle range and bar has been designed by Mr. Weber for the recreation of the owners and their friends. Above is a view of the poker table. The furniture is Chinese vermilion lacquer upholstered in fabricoid of midnight blue with the top of the table finished in blue broadcloth. The walls are cork with a natural finish with the upper part and ceiling a light gray. The floor is asphalt tile in two tones of gray. On the right is a cabinet for storing cards, chips, etc., while the round object on the top is a roulette wheel.

Below is a breakfast room in tones of pale yellow, pale blue and coral. The washable wallpaper has grayed stripes in these shades with gray above. The floor is gray linoleum. The table made entirely of linoleum is parchment white in color. The chairs are chrome covered in coral fabricoid. A large cupboard with open shelves is yellow with a pale blue inside and the Venetian blinds are gray with blue tapes.

Functional fitness coupled with a swanky sophistication gives these rooms an individuality. Built around the personal requirements and temperaments of the owners, each room has been developed and particularly suits them so that it would seem the finished product could not have been otherwise.



A living room in Swedish modern shows to advantage the refinement and comfort of this style. Slender, traditional lines, contrasting with homespun fabrics make for an atmosphere of nonchalance, delightfully free and livable. From Bullock's in Los Angeles.

MODERN COMES OF AGE

By RICHARD PEFFERLE

THERE have never been as many modern-minded people as today. As a style, in decoration especially, it has become popular with almost everyone. This is mainly because modern has grown up at last. It has passed through the transitional stage and achieved something really good in the matters of design, color and texture.

Most of us remember when modernism was considered on a par with the milder forms of insanity. In 1925 when the style was just beginning to walk, so to speak, it was regarded with a sort of bewilderment and amused contempt. People regarded the strong colors, the hard lines, and the strange ornament as something belonging to a magician's stage, or a fortune teller's booth. The public looked on with great curiosity, for it was certainly novel and often entertaining, even if somewhat frightening as well.

The first designers in modern were so anxious to ignore the past and the good taste and beauty it expressed, they went to the other extreme and created only the novel and the bizarre. Their attempts were theatrical and strained. Fabric patterns were busy, meaningless and trite, either achieving the too-beautiful of the early French salon exhibits with their lush doves and frozen desert roses and painfully exotic human figures, or falling back on the hard geometric designs, restless and tiresome. Furniture as well moved in a questionable direction. Some pieces were so monumental they suited more a race of giants than human beings, great massive pieces without our present day refinement of lines and proportions. Sometimes they went to the other extreme and became frail and spidery, pieces that even a lightweight person would hesitate to sit down on.

A dining room in great good taste shows the simplicity and charming elegance of Swedish modern. From Bullock's in Los Angeles.



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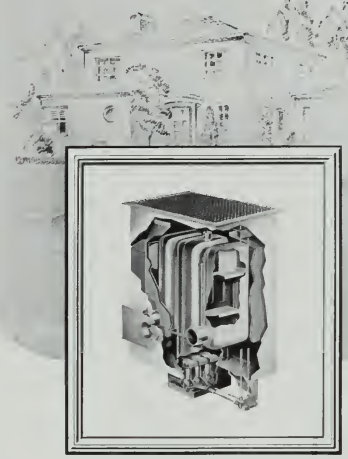
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Barker Bros. in Los Angeles have created a version of the newly-important Swedish Modern, in ensembles for living room, bedroom and dining room. Shown above are several of these pieces, in lamoa wood in a light, honey beige finish that blends with the textured fabrics of the upholstery. A style priced within the means of the moderate budget, it is full of distinction.

One of the most interesting things about modern decoration is the way it has been influenced by the mood of the world. After the war people lived at a hectic pace. Jittery speed and a nervous sort of sensationalism were the fashion. Historians have already labeled it the Jazz Age, and its synthetic hurry and flash were plainly seen in the furniture and decoration of the day. Quality was sacrificed to effect, lines were bold and hard, textiles gaudy, and colors far too bright.

When people's nerves began to recover, the war was gradually forgotten, and the arts of peace revived. Everyone demanded comfort instead of pseudo-smartness, simplicity in place of confusion and bustle, and real beauty instead of theatrical flash. So modern entered another phase, the one we know today. No one can tell whether this present good taste and intelligence of design will last. Each year brings new forms, new textures and more imaginative ideas. The naive and whimsical and sometimes the romantic have entered the picture, replacing the frozen formality and setness of earlier days.

The best reason for the success of modern decoration these past few years is that it fits modern life for a large percentage of people better than any period style. Although purists in the modern style may not agree, it is true that more people are happier with and better suited by modern with some period influence. All too often a pure modern room is too startling for most people to live with. It's too sudden a break with the past and we look at the new forms and feel a little homesick for the trim elegant lines of that pair of Louis XVI we used to admire, or the splendid lines of an original Chippendale sofa.

And so, although this is a personal opinion and should be taken as such, I believe the best modern, and the kind most people will be comfortable with is that which leans a little to the past. For one thing there is more variety in the direction of period modern. We have a number of styles to choose from, Modern Regency, Modern Chinese, Modern Victorian, Modern Rococo or Baroque, Modern Georgian, the English styles, Swedish Modern and several more.

That modern is flexible and may depend upon the individual's personal taste is one of its best attributes. The smartest modern is often that which suits best the person for which it is designed. Practicality and quality, and intelligent design are much more important and satisfactory that an anxious following of what is known as "the mode." Happily, in this instance, chromium and glass and gaudy colors are no longer necessary for a modern interior. The way modern will live is by avoiding hackneyed effects, and aiming at more intelligent originality, and luckily for the style, this is what is happening.

Furniture styles have never been as attractive as today. Almost every furniture display includes excellent modern pieces, good in line, proportion and finish. Good decorators, too, have turned a skilled hand to modern with interesting results. Interesting because in the decorator's instance modern is carefully designed to fit a certain requirement. When this is the case the best modern to my mind is produced, because then there is no need for the awkwardness of a stock table being too high or a sofa too short for a certain space in the interior. That is another reason why specially designed modern so often has the advantage over antique pieces. The antique is rigid, con-



A streamlined, efficient desk designed by H. W. Grieve, who is not only a decorator of note, but a designer of furniture as well.

forming to a special set of design principles. For instance coffee tables were unknown in the 18th century or before. There were low tables, of course, but they were usually small. So in this particular instance we have had to design period coffee tables for a pure period room, creating sort of furniture stepchildren. With modern we have only the restriction of good taste and common sense for the style is flexible and may assume any number of unusual shapes and still be good. This is because modern assumes shapes that fit a certain need, coffee tables are large and low, for convenience, upholstered furniture spacious in proportion for comfort, chests larger for practical reasons, and lamps scientifically designed for good light.

One version of using period pieces with modern that is usually successful is the one of combining modern upholstered pieces not too extreme in line with period tables, chests, mirrors, etc. The great advantage of this is that a room becomes a place where the tired business man as well as the style conscious society matron may feel at home—comfortable, upholstered pieces please the man, and the fine decorative antiques the woman. As a matter of fact solid, simple upholstered modern pieces are very often necessary to a great many rooms, especially living rooms, to keep them from being what is known as too "leggy"—too many legs of furniture visible without enough mass to counteract them. The antiques invariably are given more chance of appearing as beautiful as they really are when the seating furniture doesn't clamor for attention.

And so we may feel encouraged about the progress of the modern style. It has already become one of the great styles, and will without much doubt be improved and bettered every year. Fortunately we have a World's Fair or two to help along where the good ideas of many fine artists may be seen and appropriated by a modern-loving public.

A chest and two chairs designed by Frank Baden of Beverly Hills. To distract children in the dentist's office of Dr. F. E. Hogeboom, the supports of the modern chairs are carved with grotesque heads, the chest has carved figures of animals and ABC's and contains the story of Cinderella done on wooden hinged plaques. The entire room was planned and executed to amuse children. Older children are amused, too.



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Photographs by Hirsch & Kaye

WHO SAID SWEDISH MODERN?

By EDWYN A. HUNT

Two rooms in the home of Mr. and Mrs. Maurice Oppenheimer in San Francisco. Above a corner in the living room. The furniture is Oriental walnut in slim straight lines, the grain of the wood giving texture and design. The sofa is upholstered in a handwoven fabric, the chair in a modern textured material. Plain colors are restful and refreshing. Below is the dining room with furniture of vermilion wood, the chairs covered with a handwoven mohair. The mulberry of the carpet and the blue-green of the chairs combine with the natural color of the vermilion wood to make an exciting color scheme. F. Eldon Baldauf, interior decorator.



PUT a name on an article, a dog, or a person, and the name will stick throughout eternity, it seems; rename an old form of expression and it will often assume a new vitality and a new interest. Swing music, for instance, in place of jazz; free verse in place of blank verse. Slight differences in tempo, but very little difference in construction.

I have a volume of furniture and interiors published in Germany about twelve years ago, and if one were to delete the publisher's name and call the book "Swedish Modern Interiors" it would become a best seller in its field. But Swedish or German, that particular phase of furniture, which to my mind is a Provincial off-shoot of the cubistic expression in modern is going to have its day very shortly, and I imagine is going to make our struggling modern style into a husky individual. Some ten years ago a friend of mine, furniture buyer for a large store, expressed the opinion that modern would eventually assume about a ten per cent volume in the total furniture sales of the country.

An analysis of the furniture made and shown at the last February market in Grand Rapids gave modern fifteen per cent of the total. I would not be surprised to see it reach a volume of thirty per cent in 1939, and if it ever does that we will see modern assume the leadership over eighteenth century English.

And one of the designers who is going to have a lot to do with making modern popular is F. Eldon Baldauf of San Francisco. He is one of the few designers in the modern field who has the all-round training in period styles that gives him a fine background of home



Paneling of bleached native redwood: furniture of natural ash. A handwoven material on the chaise longue: drapes and chair covered in a handblocked imported linen. A handtufted rug and a modern floor lamp of brass. A modern setting for modern people created by F. Eldon Baldauf, interior decorator.

needs and style trends so that his interpretation of modern, although simple and very fine, is as adaptable as English furniture and English interiors. His rooms are not cold and lifeless, mere expressions of a ritual in planning. He does not hesitate to use peasant prints as upholstering on his modern chairs.

He started training in Dresden, Germany, when sixteen years of age, and from there studied in Munich, Rome, Florence, Paris and Düsseldorf. I have found the best designers of today to be men and women who have learned some phase of craftsmanship, and this is true of Mr. Baldauf, who learned cabinet making. Such designers have the proper viewpoint, and they are always able to plan the function of their designs. They first visualize the need and the use, and then they do the true design as an outgrowth of that function. They are living examples of Louis Sullivan's dictum that form follows function.

But designers also need another sense, and that is a fine understanding of color and texture. Both of these ideas seem to come from painting, and Mr. Baldauf is a painter.

I have known Mr. Baldauf for about ten years, and it is always such pleasure to have a talk with him about modern. We worked together on a committee trying to sponsor a design competition in relation to the Golden Gate International Exposition, and where he is deadly serious in his art, and holds to an unswerving line of perfection in detail, he has a fine sense of humor which keeps him from being pedantic.

He taught in Bremen with that aristocrat of German furniture designers, Jock Peters, who did the Bullock's-Wilshire interiors. In many ways there is a close relationship in their styles, and at one time the accentuation of the horizontal line which is so noticeable in Bullock's was a common design element with them both.

Mr. Baldauf's most important work was done as designer with A. F. Marten for the Dollar boats, S. S. President Hoover, and S. S. President Coolidge. He feels they were important at the time in that they were precedents for modern boat design, and expressed something of the Viennese in the application of ornamentation to design. Today Mr. Baldauf depends more on sheer line and composition with the introduction of textile design and texture for his work. He feels that he cannot design a chair by itself, but must design the completed room, and this conforms to the best practice of today and fits into the rules of the game as pronounced by Frank Lloyd Wright. These designers of the present time, more than ever before think in terms of the completed cube, of space. They are like masters of the small universe in which they dwell, and every ponderable element must be perfect in form and weight to keep from throwing the whole scheme out of joint. Not a star could fall from heaven without causing chaos.

The pigments used by the modern designers are, after all, exactly the same. The French tried, and so did many of the other European designers to plan a room so cubistic and static that nothing could be moved. They hewed their forms out of granite, imperishable and immovable, but modern, to be successful, must allow the dweller on this three dimensional plane the right to move a chair or a table if the mood demands. And as a result men like Mr. Baldauf are finding that the furniture customs of the past had some good points. Small tables for lamps may be just the ticket. Coffee tables or cocktail tables have their use. The tilt top table of Chippendale is now recognized as just as functional as the modern streamlined gadget of today.

Consequently the modern designers are finding that the smaller, more mobile forms can be built into the completed picture as readily as the more bulky expression, and as a result we are finding the long stemmed Swedish modern, the "stickey" furniture coming to life. It is lighter. So Mr. Baldauf, with that rich training and background of his, does not object to using a linen or a damask for draperies or upholstering, and in the use of materials is meticulous to a fault. The veneering of his tables must continue over the edges, so that the texture of ash or walnut is not broken by a discontinued line.

He uses modern metal with leather, but does not feel that modern must, of necessity, be cold and austere. He likes to hang pictures on the wall, and I give him a cheer for that. Altogether his warm blue eyes express a fine human spirit that is both a reflection of an inner tranquillity and an outer felicity as a good husband and father of two children.

That he loves to play around in the high mountains, climbing and skiing, is another indication of a fine mind, and I believe you will agree that the pictures of his work as shown with this brief article give promise of a very wonderful future.



Photographs by Stuart O'Brien



THE NEW HOME OF MR. AND MRS. GEORGE FRANK

in Encino, California

LELAND FULLER, Architect

PAUL T. FRANKL, Interior Decorator

A room for living—in the latest, most distinguished mode. Japanese grass cloth covers the walls, with the black firebox contrasting sharply against the expanse of white textured plaster of the chimney breast. On the right is a large corner window with a built-in seat. On the left the terra cotta tone of the ceiling is carried down into the wall of the recessed niche, lighted by a frosted shelf above the books. A sand colored broadloom covers the floor, beige lapin cloth the streamlined sofa with wide cork arms. The large chair has arms of dark brown suede with the seat and back upholstered in a silk and chenille fabric of cream and tan. The low Chinese table is black lacquer with a strip of dark Chinese red.

A study in modern planes and parallels, the stairway is dramatized by the lights and shadows of the photographer. Bars of bleached mahogany are held in place by chromium plated tubular uprights. Walls are a light pearl gray with trim a darker shade.





The master bedroom has been done in shades of white and gray, beige and ivory. The extremely wide double bed has a headboard upholstered in a white self figured brocade which blends with the bedspread of pale gray quilted sharkskin. The bedside tables of bleached eastern maple are part of the headboard, behind which is a frosted panel diffusing a soft indirect light. The walls are covered with a light beige Japanese grass cloth applied checkerboard fashion, the floor is covered with gray broadloom. All the doors are straight grain Philippine mahogany with a wax finish and ivory colored knobs of Catalin mounted on chromium.

A modern chaise, sleek and streamlined, is covered in a light beige textured satin and placed dramatically in a corner window. The round table with its mirror top is of light almost white maple. A lamp of translucent glass with the inside painted ivory has a silk shade covered with worsted yarn. The curtains are of Chinese silk in gray and mauve with natural colored Venetian blinds.

Renderings by Whitney R. Smith

A RESIDENCE DESIGNED FOR MISS GRETA GRANSTEDT

in Hollywood, California

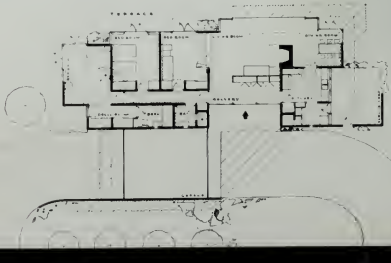
By HARWELL HARRIS





The home of Miss Granstedt is situated on a finger of land about one-hundred feet wide, bordered on each side by small ravines, and may be reached from a road along the north boundary. Turning the garage sideways and providing doors at either end make it possible to lower the garage floor since a longer approach from the street is provided; it also provides a closer connection between the house and the garage entrances and adds the drive-through feature. The design is modern and the house appears to have grown up in its surroundings. Little does the occupant of the bedroom on the left mind if the moon refuses to send forth its beams, for at the touch of a finger the room may be softly illuminated by an indirect lighting system which consists of lights under a frosted glass panel hidden behind the headboard of the bed.

A living room with space for dining, three bedrooms, a studio, two baths, a dressing room, a kitchen, and a garage were required. As the views are to the south and west, the principal rooms were strung out along a line parallel to the road and facing the south. Below is a glimpse into the corner of the living room and the dining room which have southern exposure assuring them of plenty of sunlight, a good view, and considerable screening from noise and dust.





MODERN DESIGN MATURES

By RICHARD J. NEUTRA, A.I.A.

WHEN four years ago the editors of California Arts & Architecture invited me to write an article about New Building Art in California I closed my little essay optimistically: "We now strive to find our own form of peace, of faith, of taste. We do not want to be nihilists and proclaim that we have none and are hopeless of acquiring any of our own. We believe that also this our own time, loyally and lovingly wooed, can and will give us esthetic satisfaction. It will and must be a beauty of a different shade, as we cannot help being different people. We love nature, plants, views, light, and air, differently from, and more than, previous generations. Today's technique has endowed us with the structural means of opening our dwelling places up to embrace nature; to interrelate outdoor and indoor spaces to our pleasure; to receive our guests on the roof garden; collapse exterior partitions when the weather seems serene; pull aside continuous drapes from an uninterrupted broadside of windows. We can have this and anything we may justly desire, if we do not voluntarily enslave ourselves to historical formalism which does not permit us this and that and the other thing because they were unheard of in some other century. . . . If this country's many gifted designers will direct their search for formal beauty toward a unity with the building's contemporary function, we can look forward to living in a fine world of our own, in a setting worthy of being seen side by side with what we may value and honor as the best of the past."

I am happy to see that we have now during these years undoubtedly made progress on this road of finding ourselves, of expressing in buildings, homes, schools, offices, our own possibilities and requirements. Especially a change in home culture, modes of living and therefore designing houses is first of all an "acceptance problem"; but people at large have been feeling their way to new convictions or at least to new likes. On the other hand there appear more and more men who acquire the training to produce the new goods; not only designers, but also contractors and subcontractors of many specialized trades.

As so much—and more from year to year—of the finishes and equipment, which go into our homes, is produced industrially, the new spirit has to move also the manufacturers of such articles, from plumbing fixtures to door knobs and radio cases.

As we wanted to pioneer in this important field of human endeavor, we had to train by word and practical success, students, apprentices and working people. We had to convince bankers, building authorities and real estate men. It is a progress on a broad front, but an individual may do his share to stimulate it.

As the fruits of all these efforts we now can see in this country, as in others, an increasing number of capable designers giving their heart to what can be called truly contemporary creations in homebuilding. We may be proud that California has gained a fine, almost exemplary, position in this development and also that the consumers, the men and women, who buy, build, rent and live in houses, more and more have learned to distinguish between cheap imitation of a few *modernistic* touches and the essentially good things brought forth by our new approach.

As a matter of fact, to design a home in a modern way, one that is based on much less historical precedent than if done in one of the conventional styles, calls for a sensitive, tasteful handling of many ingredients. It requires a well trained, balanced and practical professional to produce work of lasting quality and beauty. It takes, like any living art, subtlety and strength, sincere character and decision. A good deal of experience in the new medium naturally will help to its success. Sensationalism or garishness have as little to do with it, as with any other durable creation.

The modern design of the whole and of its parts claims that it derives its merit from the consideration of all functions of the thing to be designed. It therefore must dedicate the most conscientious study to all particulars and implications. Designers who are in a hurry cannot handle it well and should not meddle with it. Patience, time and clear minded

(Continued on Page 40)



Photographs by J. H. Brenenstul

A HOUSE FOR
MR. AND MRS. ARTHUR HOFMANN

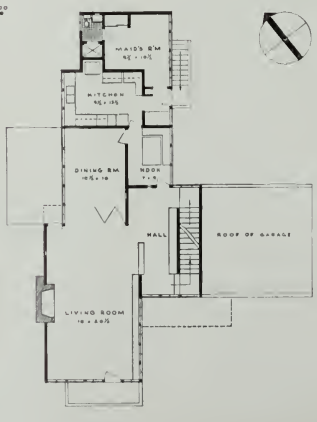
in Hillsborough, California

RICHARD J. NEUTRA, A.I.A., Architect

OTTO WINKLER, Staff Collaborator



BASEMENT PLAN



FIRST FLOOR



SECOND FLOOR



Built in a grove of Eucalyptus trees on a hillside sloping in two directions, the house opens onto landscaped grounds at different levels with beautiful views over San Francisco Bay and the rolling hills of the Peninsula. The entrance walk curves up the hillside, is joined by an exit from the garage and leads to an entry hall in which there is a coat closet and a lavatory. To the left is a playroom in blue-greens and browns which opens into a play patio. A fresco by Sotomayor covers one wall and portrays experiences of the owner in Brazil.

Upstairs is the living room with windows on two sides and a dining room opening off of one end separated by a folding screen. The carpet is a silver-gray frieze with walls covered with white walltex.

The bookcases are of Nara wood with African walnut veneer. The drapes and upholstery are dark salmon; all accessories are chrome.

A breakfast room facing east connects the dining room and kitchen, with a maid's room and bath opening off the service porch. A rear stairway goes down to the service yard and laundry.

On the second floor are the master bedroom with its private bath and studio, and a guest room sharing a bath with the child's room. In the master bedroom one wall is entirely glass, one wall mirror and one wall dark gray lacquered wardrobes. The carpet is silver-gray, the curtains and bedspread jade green, the furniture magnolia wood rubbed down to a driftwood gray. The large chest at the foot of the bed is for hats and serves as a low table and seat.

A modern home that provides a background for the informal social life of Mr. and Mrs. Hofmann who surround themselves with artistic and intellectual friends. Mrs. Hofmann is a painter and sculptor.









Photographs by Stuart O'Brien

MY OWN HOME

By PAUL LASZLO, A.I.D.



IN Westwood, across from the university, on a small hill, we found a two bedroom apartment, very nicely laid out, and well constructed but not yet completed. It was still possible, therefore, to make several changes, to tear out walls and omit decorations corresponding to the Georgian style of architecture, to select colors and wallpaper that would fit modern interiors. William Stickney, the architect, had a good modern perception and carried out our desires perfectly.

The wall between the living and dining rooms was taken out, and a steel pipe was installed that not only supports the upper beams but acts as a decorative factor. Next to the fireplace, bookshelves were built in with natural Oregon Pine. The floors are covered with a yellow-gold carpet, a soft green Savonnerie and a tobacco brown carpet.

In the dining corner the furniture is chrome. Two tables can be set together or used separately as desired. The tables, as all tables in this apartment, have a formica top and are very simple to keep clean.

The living room is divided into two sitting groups, one around a large table of rosewood and the other around a sofa ten feet long. On both ends of this sofa are tables on which stand lamps of calfskin with leather shades. Some of the chairs are covered with printed chintz and others with linen. The drapes are of pongee.

In the entrance hall are large mirrors to obtain a feeling of spaciousness and larger perspective.

The bedroom is done in blue, the drapes are pongee, the wallpaper is of light grasscloth. The table lamp has a wooden base and a grasscloth shade. The other bedroom we converted into a bar.

With these changes and this manner of furnishing, a more or less small apartment was given a feeling of openness. The few pieces of furniture give life to the flat. There is no sense of being crowded. It is roomy and comfortable. And to me a home means "The Daily Joy in Life."



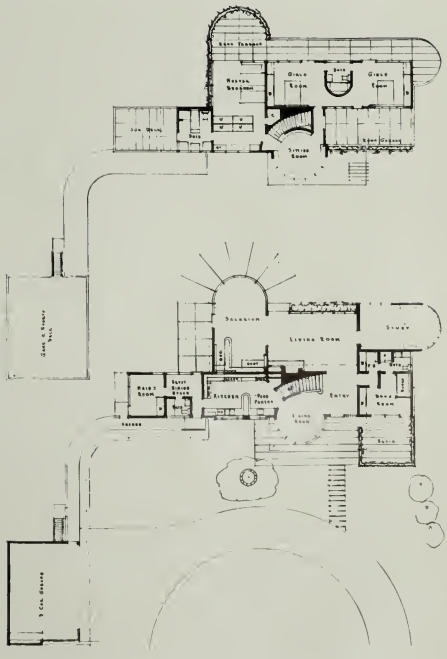
Photographs by Maynard Parker

THE RESIDENCE OF MR. AND MRS. ARTHUR W. CERNITZ

Pacific Palisades, California

MILTON J. BLACK, Architect
BYRON E. VANDEGRIFT, Builder











A modern two story residence of frame and stucco construction the home of Mr. and Mrs. Cernitz is on the top of a hill overlooking the Uplifters' Ranch and the ocean beyond. Because of the trees it was difficult to get a good general view of the house so that the small model —made by Mr. Cernitz himself—gives a better idea of what the entire house looks like. The top of the garage provides space for shuffle board, badminton and other games. A tennis court and a swimming pool are under construction and there is a barbecue, a guest house and a gardener's cottage on the same property. From all the accommodations for playing, it is evident the Cernitz do not believe life was made for sighing.

The front door has a large panel of glass blocks and the entry is lighted by a flush panel in the ceiling—quite in the modern manner. The circular dining room can be glimpsed in the background. A circular upstairs sitting room is above the dining room and the library with its large double desk is really a place in which to work. The ceiling is of nu-wood tinted an off-white with indirect lighting from recessed lights with copper frames. The walls are cream colored, the bookcases Indian red, the carpet a rich gray-brown. The window is a circular band with obscure glass—silhouetting the boxer's knockout blow.



In the living room ceilings and walls are off-white with paneling of walnut veneer. The fireplace trim is stainless steel with a hearth of red Verona marble. The rug is sand-colored. A long strip over the fireplace gives indirect light. The bar is seen beyond with floor of tan marbleized linoleum with a brown border. The ceilings and walls are off-white, the furniture ultra modern. The mural behind the bar portrays Venice at carnival time and introduces the theme of wine, women and song. The narrow streamlined bar, surrounded by deep cushioned stools, is cornered between solarium and living room. The stairway is interesting; glass blocks give light by day, and recessed lights at the tread by night. A view of the kitchen shows stainless steel counters, indirect lighting panels and complete electrical equipment. The planning desk has a phone and is connected with the rest of the house by an intercommunicating speaker system.







THE RESIDENCE OF

DR. AND MRS. ROBERT W. WILCOX

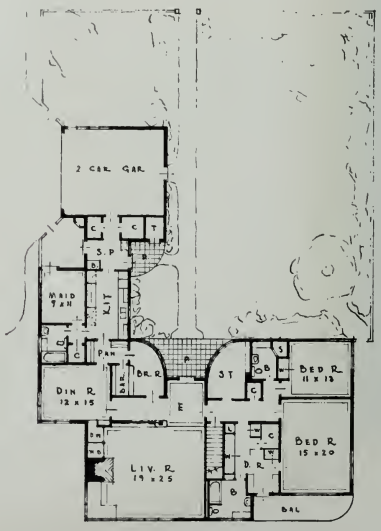
Seal Beach, California

JAMES R. FRIEND, Architect

Built on a steep grade at the edge of the ocean, the living room, dining room and master bedroom have large window areas overlooking the water. The entrance is into a small vestibule which is abundantly lighted by the wide panels of glass blocks on both sides of the door. One wall of the passage leading to the dining room is structural glass above, increasing the openness and light and giving the interiors an emphasized modern feeling. Each bedroom has a bath with extensive closet and wardrobe space. The maid's room and bath are located off the kitchen and have a separate entrance from the service yard. The house can also be entered directly from the garage through the service porch.

The exterior of the house is modern in its cleancut simplicity and particularly the horizontal lines of the roof. The house is constructed of poured concrete with hollow reenforced walls. The floor is a slab of reenforced concrete covered with carpeting or linoleum. Beneath the ocean side of the house and on the beach level is a lower floor containing a recreation room, work room, bunk room, bath, storage rooms and furnace room. A dumb waiter connects the kitchen and the bar in the recreation room.





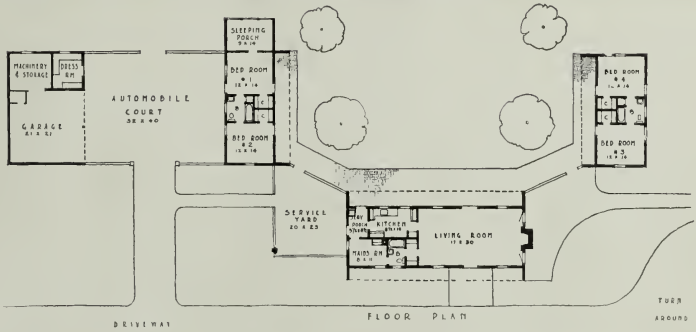


A home built primarily for summer use—and a few winter weekends, there is no heating other than the fireplace. The exterior is a turquoise blue and the roof white because as the architect says when they saw it in the snow, they realized it should be so. A large swimming pool is parallel to and behind the automobile court, the girl's room being used as a dressing room for the ladies—the men having a separate room in the garage.

THE SUMMER HOME OF MR. AND MRS. H. ALLYN WOOD near Walnut Creek

WILLIAM WILSON WURSTER, A.I.A.
Architect

Photographs by Roger Sturtevant





The interior has red tile floors throughout. In the living room the pine boards are stained then rubbed with steel wool. The trim, fireplace and ceiling are white. There is a complete absence of applied detail, even the lighting fixtures are only porcelain sockets. Spacious, open, clean and modern, the separate units are unusually private but combine to make a group admirably suited for the enjoyment of living.



Photographs by W. P. Woodcock





THE NEW HOME OF THE COLUMBIA BROADCASTING SYSTEM

at Columbia Square in Hollywood, California

WILLIAM LESCAZE, Architect
EARL HEITSCHMIDT, Associate Architect

The new $1,750,000 building of the Columbia Broadcasting System is magnificent concrete evidence of radio's independence in the amusement field. Its efficient and striking modernism fires the imagination. William Lescaze, known here and abroad for his functional designs of "machines for living," has brought this movement to a focal point in this unit. Designed exclusively for broadcasting purposes, every improvement of modern science has been utilized. The outside of the building is stark in its simplicity, yet the beautiful strength of functionalism is immediately apparent.

A circular driveway separates the principal five-story building, housing seven studios and executive offices, from the smaller wing containing the C. B. S. artist management agency.

The structure, built of reenforced concrete, is underlaid with one hundred square feet of copper matting as an electrical ground.

From the arcade of the main building, the visitor may watch technicians route programs over the network in the glass enclosed main control room. The actual transmitting towers are located in the San Fernando Valley.





Described by Vice-President Thornburgh as an "ideal radio workshop" every conceivable improvement and convenience have been planned in this broadcasting unit.

Traffic problems within the building have been largely eliminated by having a ground floor corridor for the use of performers, separate from the public parts of the building. Wide and spacious halls and corridors anticipate crowds of audiences and tourists. No space is wasted nor is there any superfluous decoration. Beauty here becomes synonomous with the vitality of purpose and the strength of geometric design. The building is symbolic of the vastness and progressive tempo of radio.

Offices, from the sound control rooms to the luxuriously modern ones of the executives, are situated in relationship to their immediate concern with actual broadcasting. Engineering for instance is on the ground floor along with the studios.

Conveniences include a large and comfortable reception room, a smoking lounge for the artists, dressing rooms; and, not to be overlooked, a special room to store bass viols! Another interesting room is called a reverberation chamber to be used in the creating of echoes exclusively, such as simulating a speaker in a large auditorium. Joining the two buildings and facing the patio is the Playhouse with a seating capacity of approximately one thousand persons. In common with smaller studios, its walls are "floating", not rigidly attached to floor or ceiling, and thus preventing exterior vibrations from penetrating inward. Neither are any of their walls parallel, thereby reducing sound flutter. Control booths and clients' observation rooms have slanting windows to eliminate reflections interfering with vision, and also to divert reflected sound away from the microphones.
In addition to the "floating" walls, there is an expansion joint of roofing felt between the foundation of the Playhouse and the pillars supporting the balcony, absorbing ground shock completely.

In case of emergency, standby self-contained power generators, short-wave equipment, and other devices permit the station its continual service in spite of mishap. Further proof of the careful planning of this establishment are the provisions made not only for future building expansion, but also for the possible advent of television.

William Lescaze introduced from Germany the use of glass brick, used here to brighten the East wall of the larger building with continuous lateral windows. All offices, however, have horizontal windows. "For", explains Lescaze, "although people are vertical forms themselves, they move in a horizontal plane and therefore horizontal lines tend toward visual comfort and away from nervous strain." Be that as it may, consideration of human as well as mechanical efficiency reaches a new scientific level in Columbia Square. Color harmony and shadings are given vital consideration. Although not casually apparent, walls opposite windows are tinted a different shade from the outside walls so that both appear equal and uniform. The importance of color harmony is given credence by the fact that, of two mechanically equal studios in the building, the musicians prefer the one containing drapes of an inspiring shade of blue to the other whose drapes are nondescript.

Grays, blues, and yellows predominate in the decorative scheme, and furnishings sympathize with the modern thesis.

No building could have been planned with greater thought to detail and the utmost in modern functional efficiency. It is both an inspiring monument to radio, and the cornerstone in the Pacific Coast's destiny as the nucleus of American broadcasting.

Above a view of the stage looking from the sponsor's booth in the auditorium and Studio A, one of the two large studios.

Below, the main control room from which all programs are routed and a reception room for executive officers.







Photographs by Maynard Parker



THE NEW OFFICE BUILDING OF THE
COLUMBIA STEEL COMPANY

on East Slauson Avenue
in Los Angeles, California

EARL HEITSCHMIDT, Architect

Offices of

Earl Heitschmidt, Charles O. Matcham, Paul O. Davis

P. J. WALKER COMPANY, Builders



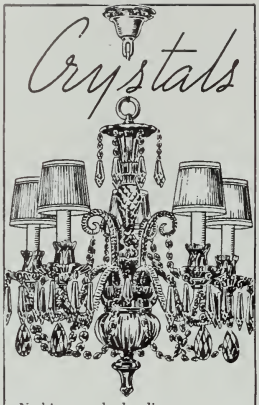
Approximately 42' x 190', of two stories and a penthouse in height with a large Neon sign designed as an integral part, the building is of modified modern without any excessive ornamentation and the simplest lines possible. Built for a subsidiary of the United States Steel Company, it was necessary to use all of the products possible which are manufactured by this and various other subsidiaries, the first mandate being that the building be constructed of steel frame with steel floors. The combining of the steel floors with the steel frame so that the stresses caused by any seismic action could be transferred from one to the other created a problem. Connections required that the floor system be welded to the steel frame and in addition straps welded to the top of the floor system be carried into the exterior concrete walls. Over the second floor a 2½" concrete slab was poured monolithically and tied to the exterior walls.

Expressive of the steel industry, sculptured panels telling the story of the ore being converted into iron, of iron to steel, of steel to shapes, and of fabricated shapes to structures were designed in the office of the architect and executed by Harold F. Wilson.

Th modern use of stainless steel has been definitely stressed in this building, the main entrance and marquise being trimmed with steel as well as the main stair-rail, the columns in the lobby and the drinking fountain. In order further to express the steel industry in all its branches, the north wall of the lobby shows a photo-mural by Will Connell covering the field of the steel industry.

Another feature expressive of modern industrial construction is the complete air conditioning system, all exterior windows being fixed so that the system cannot be unbalanced by some employee inadvertently opening a window. Each room is supplied with complete changes of air, no air being re-circulated. All air is exhausted through the corridors into the attic, which helps to control temperatures on the second floor. The air conditioning and boiler room equipment is located in the penthouse on the roof.





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Frank Lloyd Wright's ability to blend his architecture into the contours of the landscape is again shown in the Pasadena home of Mrs. George Millard. Situated near a zanja, English ivy is lavishly used on house walls, roof, and balcony. Scattered here and there are Acacias, Grevilleas, Pittosporum nigricans. And along with the ivy, myrtle and the bugle plant cover the ground and the interstices of flagging.

PLANTS FOR MODERN GARDENS

By FRANCES DUNCAN

CHANGES in architectural form come first, the gardencraft that is appropriate follows. A garden should have time to mellow and age improves it. Thus it happens that with the change of thought which modern architecture shows, its startling use of new material, its insistence on convenience, its amazing directness, its bringing outdoors so close that harriers seem almost non-existent—all of this eventually will he reflected in our gardens.

Three trees whose branch structure complements architecture are:

Cedar of Lebanon (Cedrus Libani)

A very beautiful evergreen coniferous tree with great spreading branches. It grows 80′ to 100′ in height and likes a well-drained gravel soil. The rich green foliage and level branches are magnificent.

Italian Stone Pine (Pinus pinea)

Grows 30′ to 40′ high and is picturesquely branched. Like the Deodar its beauty increases with age and it is at home in California as in its native Italy. Not particular as to soil but like all Pines prefers good drainage.

Monterey Pine (Pinus insignis)

A highly ornamental tree with long bright green foliage. When battered by wind near the sea coast, this tree assumes most interesting forms with flattened head and spreading branches.

Some of the flowering trees that should be used more are:

Acacia latifolia

Sometimes clipped to a shrub form. When grown as a tree it reaches 20′, its spreading top crowned with tassels of golden-yellow flowers, which appear later than those of A. baileyana.

Acacia podalyriaefolia

This earliest of the Acacias is a dwarf and blooms early in the year, sometimes appearing in December when its silvery foliage and abundant bloom are welcome.

Acacia pycnantha

A variety with very gay, bright green foliage and large yellow flowers in spring; it grows to a height of about 20′.

Coral Tree (Erythrina caffra)

A native of South Africa with huge clusters of dark red flowers that appear in the winter after the leaves have dropped. It likes a good heavy loam with plenty of water during the hot months, and will do well everywhere except near the coast where it does not like the fogs.

Indian Coral Tree (Erythrina indica)

Another tree of the same family which grows to a height of about 30′, picturesquely branched, with striking dark red flowers horne in the early spring.

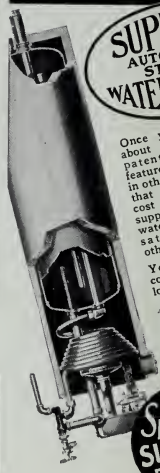
Brazilian Coral Tree (Erythrina crista-galli)

Rather low growing, more of a shrub than a tree but charming for specimen planting. It develops a small sturdy trunk and is built like a miniature Engelmann oak. It hears large crimson flowers from spring until fall and should he placed in a sheltered spot in the garden.

Red Flowering Eucalyptus (Eucalyptus ficifolia)

A distinguished heauty among trees that deserves a place even in small gardens. Rated as a small tree it sometimes grows as large as an oak, and the flowers vary from rose-pink to Chinese red and deep crimson.

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Eucalyptus Lehmannii
An interesting, flat-topped tree, its bright green foliage and yellow flowers differentiate it sharply from the rest of the family.

Jacaranda (Jacaranda mimosaefolia)
One of the most beautiful of flowering trees. When in bloom the spreading top is a mist of blue-violet, followed by delicate fern-like foliage. Prefers a sunny, dry position and blooms marvellously if not too wet. Evergreen, except for the brief period of coming into bloom.

Brazilian Pepper tree (Schinus terebinthifolius)
A tree smaller than S. Molle with nothing of its drooping habit. Its gnarled spreading branches make it especially suitable for contrast with modern lines.

Mountain Ebony (Bauhinia variegata candida)
This Bauhinia when in flower is radiantly exotic in appearance, with large orchid-like flowers that are luminously white and very decorative.

Flowering Peach (Prunus persica vulgaris)
One of the earliest of flowering trees with showers of pink and white blossoms making it a thing of beauty. It prefers a fairly good soil and does not require irrigation, but should be kept free from weeds.

Vines will play an important part in bringing color to modern architecture.

Grape Vine
The beauty of the grape vine seems today to be overlooked. Grown on an overhead trellis or pergola the ordinary fruiting vine has singularly beautiful shadows and the clusters of grapes attract poets, epicureans and small boys. Beautiful ornamental varieties include Vitis rhombifolium, the grape ivy and Vitis capensis, an evergreen grape.

Bougainvillea
A magnificent vine that will grow in full sun or part shade. B. Mrs. Praetorius is a beautiful burnt orange in color. B. laeteritia, a brick red with a very long blooming season.

Clematis Jackmannii
One of the most beautiful of climbers. Prefers a light sandy soil with plenty of water and old manure. This variety has a beautiful color of clear blue and in the south is a vine of slender growth, preferring shade; in the north it grows vigorously.

Solanum Wendlandii
Prefers a sheltered sunny position, is a rapid grower and flings out a tapestry of blue flowers for several months of the year.

Ground covers are numerous and among the shrubs and woody vines are:

Rhus integrifolia
A native shrub with glossy leaves, excellent for holding a steep bank.

Mermaid Rose
A lovely rose with large clusters of single fragrant roses of pale gold set off by bronze, evergreen foliage. Let the shoots grow to about three feet, then peg down.

English Ivy (Hedera helix)
Especially good as a cover under trees and in shady places. H. helix gracilis is the small leaved variety which is easily grown and vastly popular.

Myrtle (Vinca minor)
Grows about a foot and a half high with deep blue flowers. An old favorite for under trees.

Bugle Plant (Ajuga reptens)
A creeping evergreen with deep blue flowers in the spring. A close-fitting ground cover liking partial shade.

Lippia
Makes a close, lawn-like surface and persists with little water.

Among the annuals and perennials are:

Ice Plant (Mesembryanthemum)
Especially good for sandy or poor soil, and requires little water. Daisy-like flowers are many colors according to the variety, pink, white, lavender, cream, rose.

Sand Verbena (Abronia umbellata)
A native plant with rose-lilac flowers, good for sandy places and hot sunshine.

Alyssum
Can be sown at any time. Has white, lilac, cream flowers.

Alyssum saxatile
A perennial bearing masses of yellow flowers.

Anagallis grandiflora
Good for sunny rockeries. Colors are lavender, vivid blue, brick red.

Swan River Daisy (Brachycome Iberidifolia)
Has flowers like miniature cinerarias.

California Poppy (Escholtzia)
Comes in crimson, rose, white, orange in addition to the familiar yellow.

Fairy Stars (Gilia micrantha)
A native plant growing about six inches high and starred with tiny flowers in copper, yellow, cream and salmon.

Toad Flax (Linaria)
Suggests miniature snapdragons in form and color.

Nasturtium (Tropaeoleum)
The trailing form is used as a ground cover. Does well in partial shade.

Baby Blue Eyes (Nemophila insignis)
Delightful when combined with California poppies. It can be used also with charming effects as a bulb cover in sun or part shade.

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In the home of Mr. and Mrs. W. B. Pine in Beverly Hills the walls are tiled halfway and the tub recess fully tiled in pale ivory. The floor is light buff; the feature strips, velvet black. Washable wallpaper of penguins on a light background continues the color scheme. Dark bath linens contrast with the light fixtures. From Gladding, McBean & Co.

BATHING BEAUTY

By EDITH MARSHUTZ

SOME people do not realize that they are building a house until the architect asks them what colors they want in the bathroom. Then they call in a decorator whom they should have called in months ago and the extenuated process of finding out what they want begins. Other people gaze through plate glass windows at fixtures, visit every exhibit and model house within miles, gather pictures like paper dolls and are finally bewildered by the variety of arrangements, materials and colors.

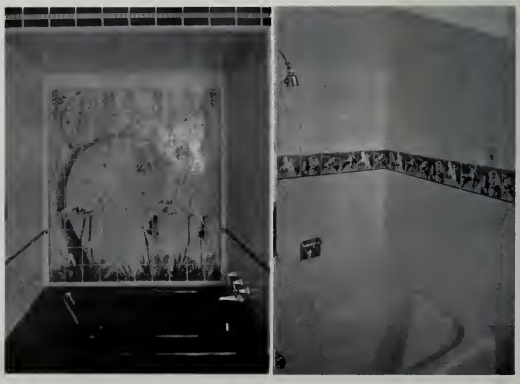
Because of the cost, one bathroom was formerly allowed for four or five bedrooms. Now the slogan "a bath for every bedroom" is a fact. Should it become necessary to rent or sell the house, the number of bathrooms would be of primary importance.

In a home for three persons, there should be one bath near the bedrooms, an additional toilet adjoining the living rooms, in the form of a small powder room, and a second bathroom for the use of servants. When bedrooms are on different floors, there should be at least one bathroom on each floor. Where bedrooms number more than three, one bathroom for each additional two bedrooms makes a happy balance. In more elaborate homes, there is often a complete dressing room and bath each for milord and lady. Each bedroom will have its private bath and in addition there will be convenient half-baths and showers.

Plumbing costs can be reduced by placing bathrooms over or near each other or near other plumbing such as kitchens, etc.

Next to convenience, privacy is of paramount importance in locating a bath. Preferably it should open off

In the residence of Mr. and Mrs. George M. Mann in San Francisco, the master bath is tiled to the ceiling in a flesh color with a base of T'ang red with a thin gold fluting. The red and gold strip is repeated around the room at lavatory height with another band near the ceiling. The back wall of the tub recess is a highly decorative tile panel in beautiful tones of pink, light rose, pale blue, greens, and browns. The plumbing fixtures are in T'ang red with fittings of gold plate. In the boys' bath the main feature is a continuous border of cowboy inserts in blue-greens, buff, white, and yellow. From Gladding McBean & Co.





This bathroom is unusual in that it is covered from floor to ceiling with linoleum. The floor of heavy linoleum has a light feature strip and an inset pattern of stars. The walls of thinner linowall have decorative anchor insets accenting the tubular lights. All linoleums supplied by the Armstrong Cork Products Company.

the bedroom instead of the hall. Whenever possible toilets should have separate compartments which may be part of the main bathroom or may be accessible from both the bath and the hall or any adjoining bedroom.

Housing regulations require a window in every bathroom. This should never be placed over a tub which is equipped with a shower or in a shower stall. If a medicine cabinet is provided at the side, a window can be placed over a lavatory. Frosted glass or glass blocks are often selected for bathroom windows to admit light and at the same time to assure privacy in rooms which are close to a neighbor.

Doors should normally swing into the bath so that they can be easily closed from within. However for economy of space they may swing out into the bedroom or hall. Felts can now be installed on the doors so that when they are closed the felts are released and drop down to the floor, sealing the crack, preventing drafts and increasing privacy.

Walls can be curved to the floor and corners can be rounded leaving less room for dust and making the bathroom more sanitary.

Having decided upon the location, size and requirements of the bathroom, wall and floor coverings must be selected from the infinite variety available. If you wish your bath to be fully tiled, there are small tiles and larger, more architectural tiles and many colors from which to choose. If you decide upon a half wall of tile, a proper, attractive cover must be found for the other half. Washable wallpaper, linoleum, hard plaster tinted or enameled, metal, structural glass, marble, wood paneling providing water resistant varnishes are used, or several sheet composition materials are on the market. Floor materials are numerous: tile, rubber tile, linoleum, parquetry or even carpeting. You may indulge your most

A light and airy bathroom in the home of Mr. and Mrs. Cernitz. Unusual features are the recessed cabinets of deep peach color and quilted pads, indirect lights, and mirrors effectively used to give the illusion of dressing room windows continuing ad infinitum. Rugs of sand color blend in with the walls and cabinets of off-white. Another interesting point is the unusual plumbing fixtures. Marlite was selected in this instance for baths and kitchens. Milton Black, architect.



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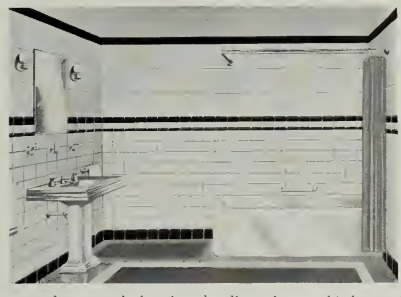
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This modest bathroom is made beautiful as well as practical by the use of colorful wallpaper, crisp drapes, and Gladding-McBean's new reeded tile. Around the top of the tub is a useful as well as ornamental shelf. Contrasting with the colorful paper and accessories is the whiteness of the fixtures which are the Neuvogue pattern of the Crane Co.

extravagant fancies, letting your purse be your guide. It is well to remember however that the materials must withstand daily cleaning, splashing water, high temperatures and steam.

And now for the fixtures. In this you may be as conservative or as giddy as your heart desires. White fixtures allow a larger latitude in color schemes. Colored fixtures are charming but some of them show every spot and high water mark more clearly than white, especially the dark shades, so do not choose black unless you can afford a little darky to do the daily polishing.

Tubs are shaped and streamlined almost to order. Some even have waves on the bottom to prevent slipping. The new square tubs allow for variety in the arrangement of the bathroom and provide a seat for comforting footbaths.

The man in the family will probably want a shower. New shower bases prevent leakage, and glass doors are sliding down in price to within the reach of most home builders. There are now entire shower compartments made of glass and mixers for the water, some of them thermostatically controlled, assure constant and even temperatures.

New styles in lavatories fill an entire showroom. Those without legs leave the floor space open and facilitates cleaning. Lavatories with slender legs and towel racks attached on the sides are beautiful as well as practical, while for royal luxury there is the lavatory set in a dressing table.

The new toilets are not only quieter

A luxuriously modern yet Romanesque bathroom in that the floor and lower part of the walls are covered with golden vein marble. The ceiling and wall above the wainscot are done with Sanitas in warm ivory. The lavatory is of vitreous china with octagonal legs of chromium plate. All fixtures colored India ivory are supplied by the Crane Co.





In the home of Mr. and Mrs. Elliott in Glendale the bath is fully tiled with walls of matt white and floor of midnight blue. The entire tub is of tile on a concrete form poured simultaneously with the building's foundation. All tile supplied by the Pomona Tile Mfg. Company.

but streamlined and easier to keep clean.

Medicine cabinets are large and roomy, of metal, wood or glass with large plain or etched mirrors. To have the etching interfere with the reflection seems foolish but happens quite often.

Simple lighting fixtures or specially designed ones should all serve the same purpose: adequate light. Some cabinets have light panels on either side. Lights may be concealed in the walls or ceiling behind flush panels. Making-up and shaving require a good light while a small night light will save a stubbed toe. Electrical outlets should be convenient for shaving, hair-curling, vibrators, etc.

Electrical heat is quick and instantaneous for cold mornings before the gas furnace is turned on or when heat is wanted on a chilly morning in the bathroom only.

For summer and general ventilation, fans are now both adequate and silent.

Window treatments should be practical. The variety of rubberized silks and washable cottons, terry cloths and linens is enormous and in some bathrooms Venetian blinds are used without curtains.

A visit to any bath and closet shop will reveal the multitude of colors available and bath towels from little wisps to huge sheets with matching wash cloths and mats to tempt many a feminine purse. Not to mention the soaps, salts, perfumes, water softeners and million and one doodads, all of which help to bring today's bath to an acme of delight and perfection.

This bathroom makes a strikingly modern ensemble with walls of ivory colored carrara glass with horizontal liners of flesh tinted mirror. The floor covering is Armstrong's rubber tile in brown and copper tones. Above the lavatory structural glass brick admits light while giving strict privacy and is ornamental as well. The streamlined fixtures are by Crane



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The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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BOOK REVIEWS

EDWYN A. HUNT, a contributor to CALIFORNIA ARTS & ARCHITECTURE, announces that he has completed a book on modern art, decoration and furniture, to be published in the fall. Mr. Hunt not only is a writer on modern art, but is a lecturer at the University of California in San Francisco on this subject and has been working on his book for several years. He begins with the history and treatment of Japanese art as one of the main sources for modern, and then discusses modern architecture, building materials, glass, textiles, floor coverings, modern furniture, and the scientific method of handling color. The book will be illustrated with pictures from coast architects and decorators. Mr. Hunt feels that the coast produces some of the most worthwhile designs in America and, outside of a few straggling notices, has not received proper recognition for its contribution to the world of modern art. He is being assisted in the illustrations by F. Eldon Baldauf of San Francisco.

PAINTING IN OILS. By Bertram Nicholls. WOOD CARVING. By Alan Durst. The Studio Publications, Inc., New York. $3.50 each.

OF unusual interest to both the student and the layman desirous of acquiring not only a working knowledge of the various branches of art crafts, but broadening their personal viewpoint and enlarging their vocabulary in the field of fine arts, "The Studio" How-to-do-it Series has been of great educational value. "Painting in Oils" and "Wood-Carving" are Nos. 16 and 17 of this highly instructive series, with four additional subjects now in preparation.

Aside from the fact that a "Studio" Publication is always a guarantee of fine craftsmanship in printing, illustration and binding, this particular series forms a collection of instructive data so selective and concise that those interested in the various subjects discussed can ill afford to be without the entire series.



The bath in the home of Mr. and Mrs. David May in Beverly Hills is comfortably roomy and is fitted efficiently and in good taste. The deep window reveal permits additional cabinet space. H. Roy Kelley, architect.

As a general rule I find the usual book of "instructions"—especially in the field of art—hopelessly inadequate. When it comes to painting an easel canvas, where the fine feeling of the individual is a paramount factor, it is a futile task to lay down any hard and fast rules for the student. However, before a painter hopes to create a masterpiece, he must first master the mechanics of art—in short, master his tools and lay the foundation for a definite technique. These first important steps are just what Bertram Nicholls and Alan Durst have so clearly and practically outlined in their respective volumes. Both talented artists in their line, they present their subjects in a simple, lucid manner, free from "arty" mannerisms or obscure meanings. No one can help but derive much real working knowledge from a careful application of their teachings.

Mr. Nicholls speaks with authority; he is president of the Royal Society of British Artists, and one of the most esteemed of contemporary painters.

Wood carving is a subject which seems to have a particular interest for the amateur. The actual technique is readily learned by anyone who has natural aptitude. Both how and what to carve are adequately dealt with by Alan Durst in his book, "Wood Carving." The author is both expert and teacher. He has himself executed many important works, and his students at the Royal College of Art, South Kensington, have proved the merit of his teachings.

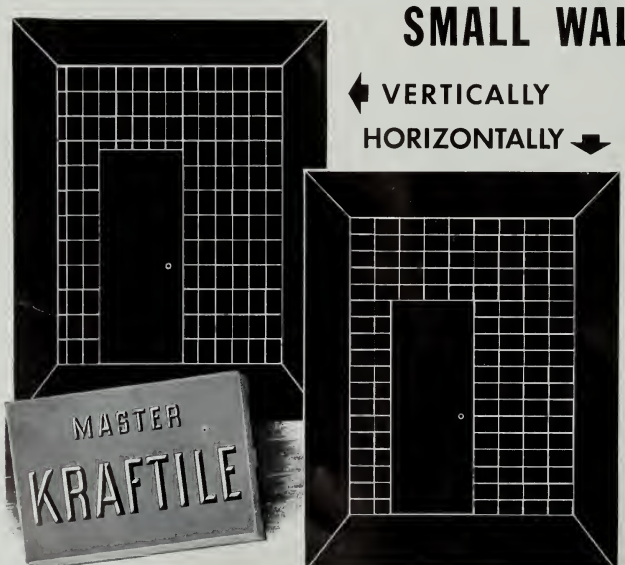
Both volumes herewith noted are profusely illustrated with remarkably fine reproductions notable for their instructive details.

BY EVERETT MAXWELL.

DECORATIVE ART 1938, "The Studio" Year Book. Thirty-third annual issue, edited by C. G. Holme. The Studio Publications, Inc., New York. Paper, $3.50. Cloth, $4.50.

IN A short introduction entitled "What is New?" the editor expresses the belief that "The world is not altogether happy with the starkness of architecture and decoration which has been in recent times proposed as an end in itself." What the present reviewer notes in many of these interiors is a blankness due not so much to any theory of simplicity or functionalism as to a lack of imaginative power on the part of the designer. This lack of imagination is very often evident in the plan itself,

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for imagination is necessary to see a problem as well as to solve it. This lack is further felt in the development of the heights and the openings which do so much to give human scale to a design. Too little use is made of the rythmic possibilities of the repetition of a shape or the modulating effect of jointing a line. Much of the furniture is very ingenious yet more elements and a greater correspondence between elements are necessary to allow that flexibility and that order-in-confusion which the informality of living requires. The scheme for living must be so evident in the design of the room that the disorder incidental to using the room will not ruin the design.

What characterized the interiors in the Yearbook of ten or twenty years ago was a certain homogeneity which is lacking in most of the work pictured in 1938. This homogeneity was partly the product of a stylization in living which has largely been abandoned. The association of well developed forms according to a traditional pattern resulted in a unity of character which was more the product of a place and an age than the work of any designer. The designer today must imagine and invent to produce style; or lacking a sense of style he must borrow the decorative effects of a more homogeneous period or depend on peasant irregularities to relieve the poverty of his imagination.

The real creation of the architect is not the wall, the floor, the roof, the rug, the chair, or the lamp, but the melody which is made by the wall, the floor, the roof, the chair, the lamp, the sunlight falling through the band of high windows, the sight of the terrace outside, the sound of running water. It is melody which most of these interiors lack. Melody is the outcome of a pattern for living. The architecture is complete only when the pattern is complete. Architecture as a whole is limited not only by the architect's capacity to design but also by the occupant's capacity to live. Poverty of living produces poverty of pattern; richness of living produces richness of pattern. This, I believe, accounts for



The boy's bath in the home of Mr. and Mrs. Emerson Spear in Pasadena is paneled in pine with dark brown linoleum floor and yellow fixtures. William McCay, architect.

the disappointing nature of much modern work.

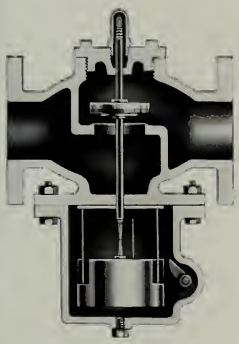
In any selection which is international in scope one is apt to search for national differences. An earlier grouping by the editors according to nationality has been abandoned, and it is becoming increasingly difficult to place a building geographically. To the earlier forces such as mass production, transportation, world fairs, etc., which tended to erase national boundaries, another has been added: Adolph Hitler. Architects Walter Gropius. Marcel Breur and Eric Mendelsohn are but three of the world's leading modernists and former residents of Germany whose residence is listed as U. S. or England in the index of "Decorative Art 1938." Here they, and many others like them, have formed partnerships with established architects or taken posts in leading architectural schools where their influence will be great.

"Decorative Art 1938" is divided into the following sections: The Exterior, Halls and Staircases, The Living Room, The Dining room, The Bedroom, The Bathroom, The Kitchen, Pottery and Glass, Metalware, Lighting, Furniture, Textiles. Each section is prefaced with a running commentary by Esther Meynell. The work of forty Americans is included of which eight are Californians. One index lists the work according to designer, and a second index lists it according to manufacturer and agent.

By Harwell Harris.

SPACE FOR LIVING. By Paul T. Frankl. Doubleday, Doran. $3.50.

MR. FRANKL has just delivered the manuscript of his new book, "Space for Living" to his publishers. The book will be profusely illustrated with excellent photographs showing the recent work of the author, and will present a new departure in book making due to its original conception. On the right hand page will be a full page illustration and on the opposite left will be found a long caption not only giving a descriptive analysis of the illustration but also the logical reasons that prompted the work. The continuity of the text will be presented in a special column running from cover to cover on the left page discussing the decorative art movement of today as it appears to one who has had a definite hand in its formative stages. The book will be available this fall.



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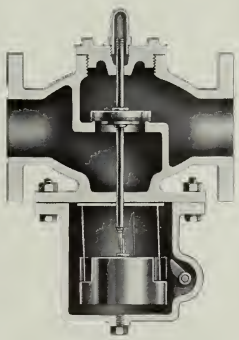
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MODERN DESIGN MATURES

(Continued from Page 19)

integrity will bring the best results when an architect applies them, who has his endowment of that immeasurable, imponderable sense, which integrates practicalities into a thing of beauty.

He might win awards and honors, but whether he can be happy about what he has done, whether he has added true enjoyment to the life of others and done away with discomfort and friction, is best and ultimately decided by the client to whom he has given his devotion.

AND WHAT THE OWNERS SAY

Editor's note: In looking through Mr. Neutra's files the following letters from enthusiastic clients were disclosed, in which they express their happiness and comfort found in the modern home.

Mr. and Mrs. Barsha, whose home is illustrated above liked the idea of a modern home but at first were a little dubious of its livableness. They have lived there a year now. "Long enough," they feel, "to give us a hint of the pleasure we shall get out it in the years to come. Our lives have been far richer because we gritted our teeth and, despite opposition, went ahead with a modern house. Home has become to us not just a place to sleep and eat, but a living something from which we get a spiritual and physical benefit.

The larger areas of glass which so many people deride give us constantly changing views of the landscape. They make each room seem to project itself into the landscape and we get a feeling of living in the open without having to suffer any of the discomforts. They make every room cheerful despite the weather." As for the architecture, they



In the home of Mr. and Mrs. Leon Barsha in North Hollywood. The living room windows overlook the golf course and distant mountains.

feel that, "the old arguments against modern architecture are false, that if one studies it and gets close to it, he will learn to appreciate it. What, to the uninitiated looks like angular, sterile, boxiness is actually good, clean, simple line and plane, unencumbered by useless ornamentation. As good art must be simple of line and thought, so must good architecture."

"How different is it the moment you look deeper into it, the moment you live inside!" exclaims Miss Luise Rainer.

Mr. Edward Kaufman of Los Angeles says, "It has been my experience to find that when the word 'modern' is mentioned to the average person, they immediately conjure mental pictures of, to coin a word, 'jazzury.' This is soon dispelled after a visit to my home, and I am invariably greeted with the exclamation of, "I didn't know it was going to be like this!' "

Mrs. Lillian Richter in Pasadena has different problems but she likes, "the built-in furniture which must stay where it is put. No wasting energy dragging it from corner to corner for just no reason. I like the beds built down to the floor, so there can be no dirt to sweep out. But the whole family including our puppy, enjoys the flat roof, which we use as a solarium. Being able to use our roof gives us so much more space on this fifty foot lot. I find that the great panes of glass do not require a great deal more cleaning than woodwork, and as no lace curtains or window shades are needed, probably my glass walls are no more trouble than the windows in an old-fashioned house."

Mrs. Ruth Ruben at the Uplifters' Ranch in Santa Monica is another woman who likes her modern home. "I have lived in many houses, in many cities and I ask myself now why I enjoy this house more than any other? The relation and harmony of the house to the daily life of my family and to the particular locality in which it is built is perhaps the answer. The simple beauty of design becomes ever more pleasing to us esthetically, since there are no false or superfluous adornments of which to tire. It is a happy house, bringing the California landscape indoors through the large glass areas, making the outdoors and indoors practically one when we choose to open our large sliding glass doors. We feel it an honest background for our life of today and in its truth and intelligence we find beauty."

Mrs. Frank Davis of Bakersfield, whose home will be illustrated in the next issue, writes: "Our home seems to grow more precious as the days go by. While it has only five rooms we never feel that we are living in a small house. The many windows plus the very nice arrangement of built-in divan and couches give us a feeling of spaciousness and rest that is impossible to obtain in any other type of design. The grouping of the built-in features allows a cozy gathering of a few friends or easy uncrowded entertainment of a party. We like very much the way you utilize every bit of space by placing shelves and closets behind wall paneling whenever possible. We are very pleased with the compact floor plan which calls for no wasted steps."

Mr. Harry Koblick has the soul of an artist and feels that, "Silverlake is an ever changing picture which your windows frame to perfection. Structurally, the building has fulfilled and weathered all types of climatic conditions without faltering at any point."

Mr. Joseph Kun has very definite ideas and says: "We would not enjoy living in any other kind of structure, without taking advantage of the many useful new things, which are available now and are thankful to you, in directing and assisting us in accomplishing the desired home."

Mr. George Kraigher of Texas may have worried about his modern home but now feels that, "the house is quite a landmark and I have heard only good comments, which is especially remarkable considering that this part of the world is remote from the beaten track and most of the people are entirely unacquainted with the modern trends.

But Mrs. Hofmann, whose house is illustrated in this issue, is by far the most determined of all. She expresses herself as follows, "A functional house is not merely 'a machine for living' but a scientific evasion of the unnecessary irritations of the business of living. . . It's a real and satisfying outlet for that driving pioneer spirit that still bubbles in us D.A.R's. That a modern woman can urge the sticking of gingerbread on the steel and concrete achievements of the more progressive male is not credible. Or that she can be content with bad imitations of period furniture that is not even convenient for her to use! When are they going to realize that 'imitations' are always 'fake' in architecture as in art . . ."Mrs. Hofmann further adds a comment on the conveniences of the modern house. "I could not possibly manage a house of this size adequately with an untrained servant, give half of my day to my child and yet add time for creative work except in a house so designed that a worked-out routine can be placed in the hands of any servant—and it runs. I remember that when I was a child our house seemed to stay clean for a week without retouching after the great spring cleaning. Built-in furniture that need not be moved, that can be vacuumed without bending and pushing and struggling makes it possible to have a 'spring cleaning' in each room once a week. And it stays clean . . . One has to learn to live in a modern house—and as you learn your life becomes free of clutter and fuster. There is time during the day for the woman to feed her mind—a place at night for a mind to rest."

CALIFORNIA ARTS & ARCHITECTURE



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{Signed} J. R. Armstrong, Contractor

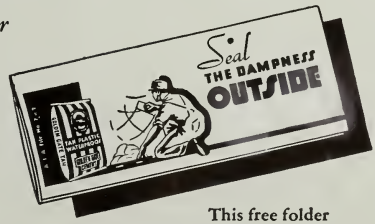
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EDITORIAL

THE outstanding feature of commercial transactions today is salesmanship; the world is sold, it doesn't buy. In so far as the system produces jobs it doubtless helps the human race in its search for livelihood, yes, at the expense of those other two branches of the race—the producer and the consumer. These are incontrovertible facts outside our jurisdiction, and we leave them to the sociologist. It is in the interest and the protection of the buyer that this is written.

Our system of competition has its faults in pitting man against man, neighbor against neighbor; and yet it may be that this is a benefit in that it keeps our minds active and alert in all our transactions, and that is just the difficulty. How many of the buying public are not susceptible to that other active and alert mind—the salesman? This is not as extraneous to the subject of architecture as it might seem. Primarily the architect is not a salesman, though unfortunately in all professions salesmanship methods will creep in and the more intensive is quite possibly the more unscrupulous. In the purchase of a home already built and ready for occupancy, the buyer has before him in plain sight what he buys and he knows before he spends a dime the amount of money required—a plain take-it-or-leave-it proposition. What he doesn't see, doesn't worry him; he is buying a house, not a complicated piece of construction. On the other hand, the man who desires to build a house knows very little of what the final results will be except the amount of money he desires to spend, and probably he only *thinks* he knows that. His knowledge is based on what he has seen already built and the cost as given him by some friend or maybe some super-salesman, which to say the least is apt to be misleading. However, with so little knowledge, and so great a desire, he goes ahead, buys a lot, gets hold of a set of blueprints, possibly by purchase or maybe some prints of a friend with some few changes that the builder can adjust as he goes along, makes a contract for a stipulated amount, and is feeling fine having saved an architect's fee. And, oh, the headaches! This, of course, is an extreme case. Not all owners use so little discretion, and even though he selects an architect and proceeds along fixed and stereotyped lines, he still is liable to headaches.

Two examples in our personal knowledge will suffice: A woman, left a widow, with a house and fifteen hundred dollars, wishes to remodel into a duplex for a living income. Half finished an additional thousand dollars was needed; completed another thousand dollars in liens due to unpaid bills. She had an architect. The man must have been either supremely incompetent or a plain crook.

The other instance, a house built from a set of prints furnished by the builder purchased from an architect. Of the headaches during construction we know nothing, but here's the point—when ready for electricity, the nearest available was four hundred and fifty dollars away.

And the answer: Get all the available information from the real estate salesman; get a lot survey showing all utilities; insist on the architect's making a complete contract budget showing all the costs submitted by a reliable contractor ready to sign for the amount stipulated; and above all select your architect with discretion.

THE bulldogmatic Britisher feels, and when asked will clearly say so, that "Home, Sweet Home" applies only to the "tight little, right little isle." Recently the London *News-Chronicle* asked itself, "In what country does domestic architecture reach nearest to perfection?" To which it answered succinctly, "In Britain."

The New Dealers have been impressed with this attitude and with the really remarkable growth of housing projects over there. Not only have numerous committees been sent to study their methods, but many English experts have come over here to lecture. Not least of these was Sir Harold Bellman, managing director of England's largest building society. In an article in the F. H. L. B. Review, based on Sir Harold's talk, England's housing achievements are summarized. Some of the pertinent facts are that many of the low and middle-incomes, formerly renters, now own their own homes; due to relatively stable wages and the decline in living costs, and to the desire of every Englishman to 'ave 'is own 'ome. Building societies are extremely active over there. Interest rates are low and down payments in many instances amount to no more than five per cent. Naturally, these houses are not elaborate. Costing in the neighborhood of $3,000 they consist of three bedrooms, living room, kitchen and bath; basements, refrigeration, and closets belong to a higher standard of living. They do, however, have their little garden, without which any Britisher would be lost. The housing output has increased enormously since 1931, and the main virtue of the movement is the clearing of slum districts and crowded apartments.

Building in England is under strict government control; housing in rural sections is limited to eight units per acre, and twelve in the city. They are in most cases, however, two family residences. Another factor in the low cost of housing in England is that labor amounts to not more than thirty-five per cent, which is considerably lower than in the United States. Also, labor is divided into skilled and unskilled. Unskilled wage is only seventy-five per cent of the skilled.

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CENTINELA DAYS, the annual fiesta at Inglewood, is enjoyed the first week in August. Al fresco luncheons, dramatic presentations, parades, including the pioneer parade of horse-drawn vehicles and floats, fill the days, August 1-6.

OLD SPANISH DAYS are again recreated in Santa Barbara, opening with the reception at the Old Mission the evening of August 10, and continuing to midnight of Saturday, August 13. The famous "Historic Parade" is seen Thursday afternoon, in which are entered many of California's finest horses, the saddles and bridles ornamented with hand-wrought silver. The Santa Barbara County Bowl is the setting for the historical pageant each evening, and a play is given at the Lobero Theater.

THE TOURNAMENT OF LIGHTS is held again on the waters of Newport-Balboa, Saturday evening, August 20, at high tide and the full of the moon. Joseph Allan Beek is responsible for the idea of presenting a moonlight water carnival, a pageant of decorated boats, and each year gives the festival his personal attention. The affair is non-commercial, conducted on a Corinthian basis, and the entries are international, state-wide and local. Major trophies are offered as well as special prizes.

THE MISSION FIESTA at Carmel, August 4 to 7, is planned to aid in the restoration of Carmel Mission, and it also commemorates the 154th anniversary of Father Serra's death. The program of the days is filled with unique features, an opening event is the horse show at Del Monte, accompanied by luncheons and followed by dinner-dances.

A FASHION SHOW and tea replaces the usual San Mateo County Horse Show at the Menlo Circus Club, Atherton, August 27. The function is staged by the Woodside-Atherton Auxiliary of the Stanford Convalescent Home to raise funds for the home, and will be followed by a dance and midnight supper for the members of the two Auxiliaries.

FESTIVAL OF ARTS at Laguna continues through August 9, including not only the Pageant of the Masters, living reproductions of famous paintings and pieces of sculpture, but musicales, stage productions and dance numbers. Booths display the crafts for which Laguna is famous.

VENTURA entertains, August 1-21, with a "Jubilesta."

SONOMA COUNTY FAIR AND HORSE SHOW is held at Santa Rosa, August 9-14. The program includes five days of running and harness races; an accredited American Kennel Club show; nightly horse shows; model airplane flights. Recognized as one of California's leading agricultural and livestock expositions the exhibits are typical of a genuine "farmer's fair."

LASSEN COUNTY Livestock Show and Rodeo is held at Susanville, August 25-28. In addition to the regular stock show and rodeo events there will be parades and various forms of entertainment.

THE INTER-TRIBAL INDIAN CEREMONIAL at Gallup, New Mexico, may be seen August 24-26. This ceremonial is the largest Indian presentation in the country, more than thirty tribes participate, with probably seven thousand Indians entering.

SUTTER CREEK holds the annual Gold Rush celebration, August 13-14, recalling old mining days on the Mother Lode. The first day includes a hard rock drilling contest, a tug-of-war, with a Spanish pageant in the evening, followed by a ball. A parade, rodeo and barbecue marks the second day.

HOLLISTER announces the San Benito County Saddle Horse Show and Rodeo, August 18-20.

AT OCEANSIDE the "Days of San Luis Rey" is commemorated through a fiesta and rodeo, August 30.

WEST RIVERSIDE holds a Harvest Festival, August 26-28.



Interesting undergrowth characterizes the mountain slopes of California, and on the trail to Mt. Wilson the old pines whisper to a weary hiker of rest. This rambling, twisting trail provides terrestrial views that the visitor may later compare with the aspects of the Milky Way and the close-up of the attendant stars, as disclosed by the giant telescope which crowns the heights.

TRAILS BEGIN AND CLOTHES END

By ELLEN LEECH

NO MATTER how you set your compass in California, to follow it is to find yourself in a good vacation spot, east, west, north or south. Of course, if the reservations include the Golden Jubilee at Coronado, the Old Spanish Days Fiesta at Santa Barbara, or the Tournament of Lights at Newport it might prove a bit disconcerting to arrive on the slopes of Mt. Shasta with summer skiing in full swing. In any event avoid checking the luggage with one compass and the human element with another, since the twain must definitely meet to form a pleasant coalition for the vacation.

Plans have their merits, there is a certain charm in resting comfortably under a spreading oak, reading time tables, investigating sailing or flying dates, and consulting auto maps. Anticipation plays a part. But it is possible to have a good vacation with little advance notice. California is crisscrossed with highways, good, wide, smooth roads leading to all manner of open spaces. To an impressive extent both height and depth may be included within a short period, since in a week's time both Mt. Whitney, claiming the highest altitude in the United States, and Lake Tahoe, the second largest mountain lake in the world and with unplumbed depths, may be visited.

Keeping pace with nature in the variety of her offerings, never losing step, are the costume designers. The outdoor clothes are a boon and a benison, things to be lived in from dawn to dark. No matter what route is selected sports fill the days, while at night there is always dancing at the hotels, taverns and inns. For cool summer evenings there is no more charming addition to a frock than a knitted Angora, seemingly no more than a puff of cloud, but adorably comforting against a chilly breeze. Then there is a short short-waisted sweater to be used indoors with either day or evening clothes. Also in knits is a boxey Cardigan, hanging straight in the back and with four patch pockets.

A visit to Yosemite may seem an old story, and the valley a crowded spot to a "get away from it all" aspirant, but it has an ever increasing appeal to an old habitué. The late summer in the park has the advantage of offering visits to the higher places, blocked by snow in the spring. For riding these trails a cool outfit is provided in the new checked riding coat, simulating tweed but in reality cotton, beautifully cut and tailored. In less strenuous hours cotton may again be selected in the printed calico suits, in a rugged red and blue, or terry cloth and sharkskin may be utilized for the shorts-shirt-skirt outfit.

Catalina poignantly evokes for the oldsters the flavor of an enchanted past while it also draws the younger members of the family by all the sports available. The glass-bottomed boats are there, but so is the aquaplane race to the mainland. Trails for hikers still lead into the hills, and there are innumerable bays and inlets for swimming, surf bathing and the launching of small craft. For these outdoor days new sun glasses are in order; these are warranted to filter out not only the sun's glare but its burn. For

(Continued on Page 35)

STATE FAIR at Sacramento, one of the most successful events in fair circles, opens September 2, and continues through September 11. The Fair always includes a horse show at the finest and many entertaining features.

SPANISH VILLAGE ART CENTER, Balboa Park, San Diego, presents the second annual Art Fiesta, September 1-5. The exhibit in the main gallery is open to all artists of southern California. Three cash prizes will be awarded, in oil, in water color or pastel, and in sculpture. R. Wendell Hastings has written an historical play for the Fiesta, depicting historical incidents in the life of El Greco, the great Spanish painter. Talented entertainment continues throughout the fiesta. Studios hold open house.

ANNUAL NAVY RELIEF CARNIVAL is held at the Marine Base, San Diego, August 18-19-20. Brig-General James J. Meade, commander of the marine base, is general chairman. Mrs. Thomas S. Clarke, wife of Colonel Clarke, with a group of navy and marine juniors, is assisting. The concessions include a Parisian sidewalk cafe.

SCRIPPS MEMORIAL HOSPITAL AUXILIARY gives a garden fete at the La Jolla Women's Club, August 4.

SAN JOAQUIN COUNTY FAIR is held at Stockton, August 19-27, and includes an eight-day race meeting, excluding Sunday, August 21.

DOWNEY invites every city and community in Los Angeles County to participate in the Recreation Days celebration to be held there, September 9-10. A program of swimming events and a water carnival mark the dedication of the swimming pool at the park.

SANTA CATALINA ISLAND announces the fourth annual aquaplane race from the Island to the mainland, August 7. The race is held on a forty-four-mile course and is described as being the "only California-owned sport," and one which in four years has become a national event. T. O. Hammond is president of the Catalina Island-Hermosa-Manhattan Aquaplane Race Association, which sponsors the event.

IN KENNEL CLUB EVENTS: The Ventura County Dog Fanciers' Association holds the annual exhibit at Ventura, August 6-7. The annual Dog Show of the Silver Bay Kennel Club is held at San Diego, September 4-5.

TENNIS CHAMPIONSHIPS, the 16th annual of the National Public Parks and Playgrounds, may be entered at Griffith Playground, Los Angeles, August 15-21.

TAILWAGGERS FOUNDATION, under the new president, Bette Davis, entertains with a dinner-dance at the Beverly Hills Hotel, August 11. The money raised is to finance a concert at the Hollywood Bowl in September, and the proceeds from that will be used to provide a hospital and shelter for dogs. Members of the general committee on plans of entertainment are Messrs. and Mmes. Bing Crosby, Errol Flynn, Ian Hunter, Pat O'Brien, George Murphy, James Gleason, Henry Fonda, Basil Rathbone, Warren William, Joe E. Brown, Franchot Tone, Stuart Erwin, Dick Powell, C. Aubrey Smith, Misses Mary Pickford, Hedda Hopper, Alice Brady, Anita Louise, Jane Bryan and Constance Collier.

YACHTING EVENTS of the month include Southern California and Pacific Coast Sailing Championships, Long Beach, August 1-6; International Championship Star Elimination, Los Angeles Harbor, August 20-21; Newport Race Week, Newport Harbor, August 23-28; Newport Harbor Junior Aquatic Meet, Newport Harbor, August 27.



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MAGAZINE OF ART

THE AMERICAN FEDERATION OF ARTS

National headquarters: BARR BLDG., WASHINGTON, D. C.

IN GOLF CIRCLES the important events are: California State Amateur Golf Handicap at Del Monte, August 22-27; La Jolla Country Club Invitational Golf Tournament, La Jolla, August 25-26, and the California State Amateur Golf Championship at Pebble Beach, August 27-28.

AT DEL MAR TURF CLUB the second annual race meeting continues through Labor Day, September 5. The racing is under legalized parimutuel. Bing Crosby is the president of the club, with William A. Quigley is vice-president and general manager.

SAN DIEGO COUNTY FAIR and harness racing is held at Del Mar in August.

BUSINESS AND PROFESSIONAL WOMEN'S CLUBS, of the Los Angeles District California Federation, hold a meeting under the new administration, August 13, at Los Angeles. Mrs. Bessie Stewart of Bell, the new district president, presides.

AUXILIARY of the American Legion announces preliminary plans for the convention to be held at Los Angeles in September. A banquet for all ex-service women at the Biltmore Hotel, September 19; breakfast for nurses at the Town and Gown, and breakfast for National Yeomen F., at the Biltmore, September 20.

ANNUAL MIDSUMMER BENEFIT PARTY of Los Angeles District Board Alumnae is held at the Riviera Country Club, August 23, beginning at noon. There are surprise entertainment features, a luncheon, cards and games.

SANTA MONICA ASSISTANCE LEAGUE gives the annual al fresco bridge party for charity August 16. As in the past the wooded Bel-Air gardens of the Frank Meline estate is the setting. Music and a fashion show are featured attractions.

SUMMER GARDEN TOURS are arranged by the Plans and Planting Branch of the Community Arts Association, Santa Barbara, on each Friday in August; this also includes September 2. Additional tours are occasionally arranged on Tuesdays.

JOHN MUIR ASSOCIATION has arranged an interesting exhibition of Muir's manuscripts at the Public Library, Pasadena, to continue through August 20. A similar showing may be seen at the South Pasadena Public Library. The manuscripts are the property of John Muir's daughter, Mrs. Wanda Hanna.

"CHONITA," a musical play based on the romance of Old Mexico is given in the Ford Bowl, Balboa Park, San Diego, September 1-3.

SILVER BAY KENNEL CLUB Annual Dog Show is held at the Federal Housing Building, Balboa Park, San Diego, September 3-4.

GRAPE DAY FESTIVAL is announced for September 9 at Escondido. This is the thirty-first anniversary of this, now historic day. Judge W. N. Bradbury serves for the eleventh consecutive year as president of the local association in charge.

SAN DIEGO YACHT CLUB is the start of the Williams Trophy Race, September 2-5, and the Series Races, September 10-11.

SANTA FE RAILWAY provides special service to the Del Mar race track. Each racing day a special train leaves the Santa Fe station in Los Angeles at 12 o'clock noon, arriving Del Mar track at 2:10 p.m. Return service from the track leaves approximately thirty minutes after the last race. On Saturdays a second section of the race track special is scheduled, leaving Los Angeles at 12:20 p.m., arriving at the track 2:30 p.m. Complete dining car facilities are available on these trains. A special train is also operated from San Diego at 1:15 p.m., arriving at Del Mar at 2:00 p.m. Return schedule provides a train thirty minutes after the last race.

AT PICKFAIR in Beverly Hills, members of the Women's Auxiliary of the Episcopal Church entertain with a benefit tea, Wednesday afternoon, August 10, from 2 to 5 o'clock. Mrs. John L. Riddell is in charge. Proceeds are directed to needy families under the direction of the social welfare volunteers of the group.

MUSIC AND ART FOUNDATION entertains at a benefit picnic, August 17, in Fern Dell, Griffith Park, Los Angeles.

SOUTHERN CALIFORNIA CLAY COURTS Tennis Championships are played at Golden Hill Playground, San Diego, September 6-11.

THOUSANDS AND THOUSANDS of flower-loving folk visit the wild flower fields in their marvelous spring beauty but comparatively few leave the main highway at Santa Maria and visit the great fields near Guadalupe where is outspread a very sea of flowers, acres of deep violet, rose-color, all the tones of orange and yellow, turquoise, deep blue, wine-color. Before approaching the level fields close enough to distinguish the flowers the color is seen reflected in opal tints against distant mountains. The sea of violet and the level marshes of rose-color are petunias, the giant ribbons of gold and rose-color are calendula and snapdragons, the soft hued mosaic with its marvelous blues and rose-tints is the trial ground where experimental plantings are many but not so large. This California's most poetic business of flower-seed production for the world may be seen now at its loviest at Guadalupe in the Waller-Franklin and McDonald acres; at Lompoc, where are the huge Bodger plantings; at Salinas where are the vast flower-fields of Ferry Morse. Just now, seed is being gathered from many flowers and some ancient methods of winnowing are still found best: fringed petunias are pollinated by hand. Fifty years ago this industry, in California, was non-existent; it is within the last fifteen years that California has become the world center of flower-seed production and the industry affords this marvellous (and unadvertised) flower show which is at its height in July and August.

MUSIC

SOUTHERN CALIFORNIA SYMPHONY ASSOCIATION continues the Symphonies under the Stars at the Hollywood Bowl through September 3. The concerts are presented Tuesday, Thursday and Friday nights, with two additional Saturday night concerts. Two operas are given in August, "Mme. Butterfly" and "Martha." Each season eminent conductors, composers and soloists aid in making the concerts memorable. The dates and artists are:

Oiled pine furniture has been one of the most popular of all types this year, both because of its substantial, outdoor look and because of its sheer practicality. Because of its oiled finish, it is impervious to rain or sun. The removable tufted seat and back pillows are covered in brightly colored canvas.
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August 2, "Music of the Cinema," Boris Morros, conductor.
August 4, Symphony, Artur Rodzinski, conductor.
August 5, Jascha Heifetz, violinist, Artur Rodzinski, conductor.
August 9, "Mme. Butterfly," Carlo Peroni, conductor.
August 11, Symphony, Eugene Goossens, conductor.
August 12, Charles Kullmann, tenor, Eugene Goossens, conductor.
August 16, Albertina Rasch Ballet, Dimitri Tiomkin, conductor.
August 18, Symphony, Eugene Goossens, conductor.
August 19, Toscha Seidel, violinist, Eugene Goossens, conductor.
August 23, Special Feature Night.
August 25, Symphony, Otto Klemperer, conductor.
August 27, Lotte Lehmann, soprano, Otto Klemperer, conductor.
August 30, "Martha," in English, Richard Lert, conductor.
Sept. 1, Symphony, Otto Klemperer, conductor.
Sept. 3, Otto Klemperer, conductor.

FESTIVAL GUILD of Santa Barbara is sponsoring a summer festival music series at the County Bowl in the Riviera. Lotte Lehmann, famous leider singer, is the soloist, August 20, and the orchestra is made up of members of the Los Angeles Philharmonic. Rock Ferris presents piano numbers with orchestral accompaniment, and the Horton dance group is announced. At the concert, September 3, Richard Bonelli is the soloist, the San Francisco Ballet appears with the Los Angeles Philharmonic orchestra. Isaac Van Grove is the general musical director.

COMMUNITY MUSIC ASSOCIATION of Redlands, Mrs. George Mullen, president, is presenting the annual season of summer concerts at the Redlands Bowl. The artists and dates are:
August 2, Federal Symphony, James K. Guthrie, conductor, with Elizabeth Paine, piano soloist.
August 5, Olga Steeb, pianist, and Sacha Jacobinoff, violinist.
August 9, Russell Horton, tenor; Ruth Holloway, soprano; Paul Arnold, baritone; Walter Winger, bass, with Lester Hodges, accompanist.
August 12, Olive Emerson Arnold, soprano; Alec Compinsky, 'cellist, and Sara Compinsky, pianist.
August 16, Saundra Berkova (five-year old violinist), Douglas Beattie, bass.
August 19, David Tihmar and Dorothy Karnac, concert dancers; and Genevieve Young, soprano.
August 23, The 80ys' Band of Sheriff Biscailuz, Los Angeles.
August 26, Iris de Luce and Von Goodmon, concert dancers, Alexandra Grow, pianist.
August 30, Hall Johnson Sextet, Hall Johnson, director.
Sept. 2, Ernest Belcher Dancers.

GOLD SHELL CONCERT SERIES is sponsored by the Pasadena Department of Recreation and is presented each Tuesday and Thursday evening throughout the summer. "Chimes of Normandy" is scheduled for production the last half of August, with Madam Gulkevitch in charge of the presentation.

MUSICAL FESTIVAL at Laguna Beach includes a matinee and evening performance, August 4, by Roderick Krohn and Blanche Hennion Robinson, violin and piano.

BAY REGION SYMPHONY ORCHESTRA, Veterans' Auditorium, San Francisco, conducted by Leslie Hodge, presents the First Symphony by the modern Russian composer, Shostakovitch, also Wagner's beautiful Prelude and Love Death from Tristan and Isolde, August 2.

CONCERTS by the San Diego Symphony Orchestra, known as the Midsummer Night Symphonies, continue each Tuesday and Friday evening, to August 9, at the Ford Bowl, Balboa Park, San Diego.

ORGAN CONCERTS are given at the Spreckels Outdoor Organ in Balboa Park, San Diego, on Wednesday, Thursday, Saturday and Sunday afternoons each week.

THEATER NOTES

PLAYHOUSE, Pasadena, closes the summer season with the final curtain on the third Part of "Back to Methuselah," the end of the fourth midsummer drama festival. The Playhouse is closed for six weeks, reopening September 26 for the fall season. August dates are:
Aug. 1-6, "Back to Methuselah" (Part 2).
Aug. 8-13, "Back to Methuselah" (Part 3).

MEXICAN PLAYERS of the Padua Hills Theater, north of Claremont, continue "Tres Puertas" to August 27. The performances are given evenings, Wednesday through Saturday, with matinees on Wednesday and Saturday. The production is under the general direction of Charles A. Dickinson, with Salvador Sanchez as musical director. The second scene, given out of doors, is an jamaica or street festival, in which the audience may join with the Players in songs and dances under the olive trees.

MAX REINHARDT, sponsored by the California Festival Association, William May Garland, president, presents "Faust" at the Pilgrimage Theater, Los Angeles, in August. The Goethe drama is offered in a translation by Alice Raphael, the engagement is limited to two weeks.

COMMUNITY PLAYERS, Palo Alto, are presenting "Liliom" by Ferenc Molnar, August 18-19-20. These Players have their fall season, through December, planned and season tickets are now on sale.

THEATER MART, 605 N Juanita, Los Angeles, is celebrating the sixth anniversary year of "The Drunkard." Five years ago Gail Bell revived the old play, which has sustained the opening success.

FEDERAL THEATER at the Alcazar Theater San Francisco, presents "The Milky Way" by Lynn Root and Harry Clark, opening August 8; "Double Door" by Elizabeth McFadden, opening August 22, and "See How They Run" by George Savage, early in September.

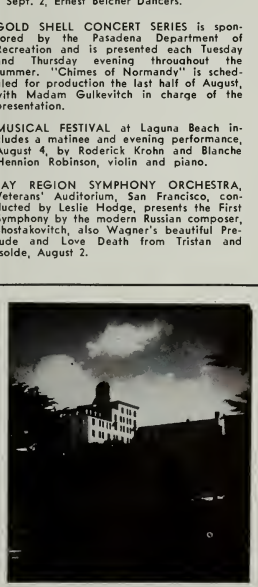
THE TWELFTH STREET THEATER, Oakland, has been leased by the WPA and productions are moved to that theater after they close in San Francisco. "Excursion" is the current presentation.

SAN FRANCISCO PLAYERS CLUB announces three productions in the Greek Theater, Berkeley. Margaret Anglin appears in her latest vehicle, "The Persians," August 27. The Club's opera section is preparing Gilbert and Sullivan's "Trial by Jury" and "Pirates of Penzance" for October 1, and "Patience" for October 7.

SAVOY THEATER, San Diego, announces the premiere performance of the new play by Zoe Akins, "I Am Different," starring Tallulah Bankhead, August 18-19-20. Zoe Akins prepared the English script from the Hungarian of Lili Hatvany. The play is scheduled to open at the Biltmore Theater, Los Angeles, August 22, thence to San Francisco.

CURRAN THEATER, San Francisco, presents Gertrude Lawrence in "Susan and God," opening August 8.

LESTER HORTON offers his newest dance production, "Conquest," at Lisser Hall, Mills College, Oakland, August 5. The dance arrangement is based on the Mexican legend of Quetzalcoatl.



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ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: New examples of contemporary painting. John Rogoway, gallery director.

CARMEL

CARMEL ART ASSOCIATION: Paintings, oils and watercolors, etchings by members of the association.

CLAREMONT

SCRIPPS COLLEGE: Summer exhibition arranged by students.

CORONADO

GALLERIES, Hotel del Coronado: Landscapes by California artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: The work of Western artists.

FILLMORE

ARTISTS BARN: Watercolors, etchings and prints by local artists.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Art Department.

HOLLYWOOD

BARBIERI AND PRICE, 9015 Sunset Blvd.: Lithographs.

CHELSEA GALLERY, 8643 Sunset Blvd: Landscapes in oil.

CONTEMPO GALLERIES, 9190 Sunset Blvd.: Sets designed for motion pictures, showing relative art aspects.

F. A. R. GALLERIES, 8880 Sunset Blvd.: Prints in black and white, and color.

KANST GALLERIES, 6182 Mulholland Dr.: American artists of the conservative school.

PRINT ROOMS, 1748 N. Sycamore: Prints by Kathe Kollwitz.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: The work of local artists, exhibition changed monthly.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Twentieth Annual Exhibit to September 30.

SILVER BELL, 492 Coast Blvd.: Watercolors and prints by local artists.

LONG BEACH

ART ASSOCIATION, Villa Riviera: The work of members.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Landscapes in oil by Alfred W. Johnson. Bronze plaque, entitled "Signing the Constitution," executed by Roger Noble Burnham is now installed in its permanent location in this gallery.

BARKER-AINSLIE GALLERY, 7th & Figueroa: Decorative art, pictures in relation to the home.

BILTMORE SALON, Biltmore Hotel: Exhibition by James Swinnerton, and George K. Brandriff.

FEDERAL ART PROJECT GALLERY, 1638 Temple St.: Continuous exhibition of oil paintings, watercolors, sculpture, lithographs, ceramics.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Closed during August. Reopens in September.

RAYMOND C. GOULD, 830 S. Figueroa St.: Prints and art as related to the home.

GUMPLO GALLERIES, 714 W. Seventh St.: Paintings and decorative prints.

LOS ANGELES MUSEUM, Exposition Park: August 10-Sept. 10, Kay Nielsen, watercolors; to August 15, Swedish prints; August 20-Sept. 20, Lithographs, by Clara Mairs; August 20-Sept. 19, Frobenius collection of Pre-historic Rock Paintings (facsimiles).

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Vacation, August 9-September 4.

PERRET RESEARCH LIBRARY, 2225 W. Washington: Exhibition of advancement in art.

SOUTHWEST MUSEUM, Highland Park: Closed during August, reopens September 1, with schedule, 1 to 5 each day except Monday. Casa de Adobe, Spanish-Colonial ranch house, 4605 N. Figueroa, maintained by the museum is not closed during August. Visitors are received, Wednesday and Sunday afternoons, 2 to 5.

STATE EXPOSITION BUILDING, Exposition Park: Permanent collection.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Still life by James Harrison to August 14; Modern French painting exhibition continued. Watercolors by George Schreiber to August 20. Paintings by Frederic Taubes, August 22-September 3.

U. C. L. A. CAMPUS GALLERY: Summer session exhibition.



"Monkeys", a painting by Aimee Bourdieu, is an example of this artist's fine craftsmanship and modern, ethereal color.

U. S. C. CAMPUS GALLERY: Painting, art craft and architectural exhibit.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: General exhibition by local artists. Frances Webb has arranged to supply paintings by local artists to concessionaires in the forthcoming Golden Gate Exposition at San Francisco.

ZEITLIN'S BOOK SHOP, 626 S. Carondelet St.: Etchings and prints.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: The work of Leon Kroll. Summer Session exhibition.

OAKLAND

BAY REGION ART ASSOCIATION, 14th & Clay Sts.: Paintings by members.

OAKLAND ART GALLERY, Municipal Auditorium: Oils and watercolors by California artists.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: Exhibition of Painters and Sculptors Club continued through August.

PASADENA

JOHN C. BENTZ, 27 S. El Molino Ave.: Oriental art.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: Paintings by artists of the East and West.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Paintings by Richard Taggert, Aaron Kilpatrick, Burt Procter, and Jessie Arms Botke. Shown by appointment.

POTTINGER GALLERY, 171 East California St.: Wood engravings by Paul Landacre; paintings by Mabel Alvarez, Dr. Marcia Patrick and Althea Uber.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Group of paintings from the Josephine Everett collection.

SOUTH PASADENA PUBLIC LIBRARY, El Centro St.: Manuscripts and prints of the John Muir collection.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Continuous exhibition by members; the work of a group of four or five shown together; changed, first and fifteenth of month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Aquatints and mezzotints from the permanent collection.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: "Mexico in Watercolors" by Donna Schuster; 10th Annual Southern California Art Exhibition continued; opening August 20, contemporary Swedish prints; opening September 1, paintings by Maynard Dixon.

LOS SURENOS ART CENTER, 2616 San Diego Ave.: Art Festival.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Work of students.

AMBERG-HIRTH GALLERY, 165 Post St.: Contemporary craft work, ceramic, wood, textile and metal.

ARTISTS' COOPERATIVE GALLERY, 155 Geary St.: Recent work of members.

CITY OF PARIS GALLERIES, Geary, Stockton and O'Farrell Sts.: Needlepoint tapestries.

COUVOISIER GALLERIES, 133 Geary St.: French and American moderns.

DE YOUNG MUSEUM, Golden Gate Park: Recent accessions; French Silverware from three centuries; photographs of the California Midwinter International Exposition, San Francisco, 1894; Children's paintings; European textiles and costume plates.

PAUL ELDER GALLERY, 239 Post St.: To August 13, paintings by Burmah Burris; August 15 to September 3, watercolors by Henry Scott.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Paintings by American abstract artists; opening August 8, paintings by Leon Kroll.

SAN FRANCISCO ART ASSN. GALLERY, To August 16, paintings by Harry W. Rogers; August 17-30, paintings by Alice B. Chittenden; September 1-13, sculpture by Vera Bernhard and paintings by Marjorie Nahl.

SAN FRANCISCO MUSEUM OF ART, Civic Center: August 16 to September 18, paintings by Max Beckmann; to August 21, contemporary painting and sculpture; to August 15, exhibition of the California School of Fine Arts students; August 17 to September 18, San Francisco Art Association Annual Exhibition of drawings and prints; August 25 to September 25, California Ceramics.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Etchings by Trude Hanscom, and paintings by members of the San Gabriel Artists Guild.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: English sporting prints in the print room of the Art Gallery; in the library the special exhibition to September 30 is manuscripts, printed books and reproductions of pictograph drawings, records of life in sixteenth century Mexico.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Watercolors and oils by artists of Santa Barbara. Exhibition changed every two months. Closed on Sunday.

SANTA ANA

SANTA ANA PUBLIC LIBRARY: August 2-16, oil paintings by N. Gail Moulton. Opening August 17, showing of Kem Weber's "Kansas City House" from sketch to final photographs. August 30-September 12, watercolors by Leonard Scheu.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: August 11 to September 4, exhibitions will be largely drawn from the permanent collections. Several galleries will be devoted to the art of the Orient.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Summer exhibition arranged by members of the art department.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Selections from the permanent collection.

MISCELLANY

CHAMBER OF COMMERCE of Santa Paula announces the Second Annual Art Exhibit, August 21 to September 4. These exhibitions have two objectives, to acquaint artists with the natural scenic beauty of the community, and to make the public more art conscious. Th entry date is August 13. G. A. Koechig is the secretary.

PORTRAIT OF A LADY, signed "J. Sargent," believed to be a small original oil by John Sargent, is on exhibition and for sale at Hollander, Davidson and Albertson's, 614 West Sixth Street, Los Angeles.

NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN have established a permanent exhibition at 557 Market Street (third floor), San Francisco. It is open daily from 10:00 a.m. to 4:00 p.m. On Saturdays to 12:00 Noon. To arts, crafts and home decorations is added feature exhibits, including watercolor landscapes of Ireland by Constance Rochfort Kilcoursey; watercolor floral designs, colored etchings by Florence Terry, and hand carved tables, reproductions of antiques by Jules Suppo.

SACRAMENTO ART CENTER on Ninth Street, near the Capitol grounds, opened last month with an exhibit of watercolors by artists from the San Francisco region and from the Los Angeles area. The Center belongs to the town of Sacramento and the material equipment is financed by popular subscription.

JUNIOR CHAMBER OF COMMERCE of Sacramento announces an exhibition of paintings by northern California artists, portraying the history and romance of the Golden Empire, to be held in the E. B. Crocker Art Gallery, Sacramento, September 4-30. Prizes include cash awards in five divisions. Entries are received between August 20-27, and may be in oil, watercolor, pastel and crayons, prints, woodcuts or photographs.

JAMES B. RANKIN, 423 West 118th Street, New York City, is writing a biography of the late Charles M. Russell and will appreciate a letter from anyone who has a painting by Mr. Russell or who knew him personally.

MILLARD SHEETS has announced a competition in sculpture design for a monument to the young farmers of America for the steps of the art building of the Los Angeles County Fair at Pomona. This is open to all artists. First prize $1,000 plus additionnal $1,500 for the execution of the design in cast stone.

SEVENTH NATIONAL CERAMIC EXHIBITION will be held at the Syracuse Museum of Fine Arts, October 27-November 21. All works must be received before Oct. 15. From this exhibition 100 pieces of pottery and ceramic sculpture will be selected by the Jury to be shown by invitation in the Decorative Arts Section of the Golden Gate Exposition at San Francisco. The Jury of Selection and Award includes a California Committee: Dorothy Liebes, chairman, Decorative Arts Section, Golden Gate Exposition; Grace McCann Morley, director, San Francisco Museum; and Reginald Poland, director, San Diego Museum.

GEORGE BARKER has retired to the seclusion of his studio at Pacific Palisades to rewrite portions of his book "Making a Masterpiece" an intimate and comprehensive analysis of "The Gross Clinic" by Thomas Eakins. Mr. Barker's material was originally assembled as a series of lectures, but with additions gradually evolved into a small book. At the suggestion of the University of Chicago Mr. Barker is developing the sections dealing with composition, modeling, coloring and handling. The main divisions of the book are "The Sketch" "The Study" and "The Finished Work". Particular attention is given to the head and hands of Dr. Gross, a chapter is devoted to each. Special photographs of these details were made according to the author's instructions. Mr. Barker has corresponded with Mrs. Eakins for several years and when visiting her last fall had the opportunity of seeing several documents concerning this picture as well as the first sketch, which is now in the Boston Museum.



Members of the Federal Arts project have completed the imposing and colorful mosaic for the Long Beach Municipal Auditorium. Remindful of Old World painstaking care and attention to detail, the project required over a year of expert craftsmanship.

FEDERAL ART

A GIGANTIC mosaic, which measures 37 feet, 3 inches in height by 22 feet, 8 inches in width, recently was completed on the north facade of the Long Beach Municipal Auditorium by artists in the employ of the Works Progress Administration of California. Work first began on this mosaic in August, 1936, when the original full-sized drawing was made. The placing of the tile, of which the mosaic was constructed, began in December, 1936, and was completed fourteen months later in January, 1938.

The mosaic is composed of brilliantly colored glazed semi-vitreous tile set in waterproof cement on a reinforced concrete wall. Except for the narrow border the largest size of tile in the picture proper is 13/16 inches square. The entire wall has more than 466,000 pieces of tile. Tiles alone weigh approximately 3,000 pounds.

The mosaic depicts recreational activities of ordinary folk as seen in Long Beach areas along the shore. Human interest and simplicity characterize a harmonious, colorful design of great detail. Thirty-nine persons were employed on this project, each working an average of ninety-six hours per month. Sections of the mosaic were made up of tiny pieces of tile at the Federal Arts Project headquarters in Los Angeles and then taken to Long Beach for installation. These small sections not more than 18 inches square were fitted into the mosaic by tile experts.

The design for the mosaic was begun by Henry Allen Nord, and was carried on by S. MacDonald Wright and Albert Henry King. In all seven artists worked in collaboration on the design.

HITLER . . . AN ART CRITIC

HITLER has condemned as degenerate practically every contemporary northern painter of note, to say nothing of Rembrandt, Grunwald and Van Gogh. One is reminded of the German Emperor who according to "le Prince Von" in Proust, possessed an unerring eye for good pictures: he had only to see one to detest it!

Of course in looking at some of the examples of modern art, one is tempted to say "If Hitler doesn't like these pictures, it's the best thing I've ever heard about him." No one man or generation for that matter, should have the right to forbid self-expression no matter how objectionable or uncomprehensible it might appear. If totalitarian methods had been applied in the past, there would be no Rubens, Rembrandt, Velasquez, Michelangelo or Giotto. For they were no less original in their methods and outlook than Cézanne and the Post-Impressionists. Veronese was twice "gravely reprimanded" by the Inquisition for having an apostle pick his teeth with a fork.

Naturally enough, dictators hate originality in art, for they realize the tremendous insidious propaganda that can lie behind a painting or poem. Creativeness, whether in the arts or sciences, cannot be subordinated to political whims and survive. In this fact lies the possible downfall of Naziism.

Except for their Gothic architecture in brick and their charming rococco, the Aryan Germans have never been noted for their visual expression. The whole lot of them, however, have been condemned by Hitler as "Bolshevistic." But it's doubtful if

(Continued on Page 39)

CALIFORNIA POETS' CORNER

THE MODEST-NAMER-OF-THE-STARS

By M. A. Mays

I shall remember in the still glow of a star
(If consciousness lifts through the fluid stratosphere)
A fold of cloud across the blue that was a scar

The moon made bright. I shall remember that the ditch
At night flowed silver through the sloping banks of black;
It rushed around the bend, taking a downward pitch

To fall, a white froth, in the flume that gave the town
Its false starlight. I shall remember childhood nights
When there were strong, warm arms to fold me in my gown

And carry me to bed; a gentle voice that named
The stars as they blinked in at me; their lights much nearer
And more intimate because they had been named.

I shall forget, the first of all, the many learned
Astronomers, remembering the one, the modest
Namer-of-the-stars, who knew which way we turned

To tip them under, knew the habits of the moon.
And in that stellar glow afar I shall remember
How the tides are drawn He will be coming soon.

STARS

By Elizabeth-Ellen Long

Out from the Night's dark wing
Her fledglings creep
Along the boughs of Heaven,
Leafed with sleep.

Down through the cradled dusk
Their drowsy light
Drifts softly as the fall
Of feathers white.

SAN FRANCISCO FROM TELEGRAPH HILL

By Anne Trumbull

From this tall hill I see the gold
And glittering jewels of the town,—
Beryl, ruby, gay and shining
On the night's black velvet lining
Here as I stand looking down.

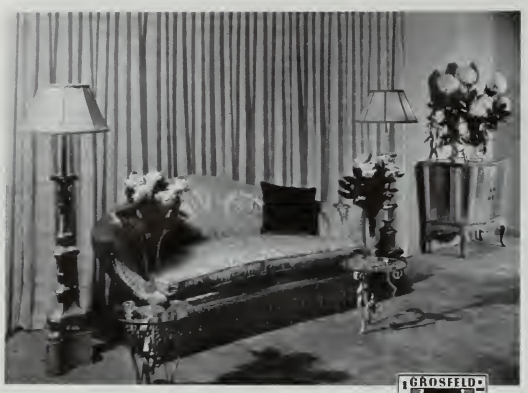
Hasp of the jewel-box is wide,—
A tower, dark on moonlit skies—
And amber beads through distance stringing
Where those bridges are far-flinging
Mellow lights for happy eyes!

Our Poets of the Month

M. A. MAYS (Mabel Ainsworth Mays) has appeared in the *American Poetry Journal* of New York and other publications. She is the wife of an attorney, and her father, to whom her poem of this number is a tribute, was the late Captain George Jennings Ainsworth, a graduate of the University of California with the class of 1873, the first class to be graduated on the present campus. Later Captain Ainsworth became a regent of the University. The Mays reside in Berkeley.

Elizabeth-Ellen Long lives in Santa Ana and has contributed to 'Interludes,' 'Sunset,' 'Poetry World' and a large number of other publications.

Anne Trumbull's home is in Bolinas and is a painter as well as a poet. She has appeared in a number of the poetry magazines.



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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

SUMMER READING—SOME ARE NOT

THIS is a time of year when each librarian fetches from basement storage her "Light Summer Reading" sign, neatly dusts it off and with an air of duty well done posts it above a shelf on which she has selected rather at random a few books which seem fairly sure to awaken to reluctant activity more than a few of the customers' brain cells.

Summer is the "light" reading season, altogether. Contents are light—and selling is light. Publishers are surviving on the honey they gathered the winter before and are preparing for September, the opening of the book selling season, as industriously as a football coach in late August.

What are to be the best sellers next season is now any publisher's guess. It helps none to survey the best sellers of last year and try to model books of the style of those. The variety of contents there gives no clue, and if the public liked Dale Carnegie last year another one this fall may be only a Dale of woe to the publisher.

However, for your own interest, we might recall what were the best sellers of the past season—just to see how many of them you read. In fiction the best sellers were the following:

"Gone With the Wind," by Margaret Mitchell (published in 1936)
"Northwest Passage," by Kenneth Roberts
"The Citadel," by A. J. Cronin
"And So—Victoria," by Vaughan Wilkins
"Drums Along the Mohawk," by Walter D. Edmonds (published in 1936)
"The Years," by Virginia Woolf
"Theatre," by W. Somerset Maugham
"Of Mice and Men," by John Steinbeck
"The Rains Came," by Louis Bromfield
"We Are Not Alone," by James Hilton

The non-fiction best sellers were:

"How to Win Friends and Influence People," by Dale Carnegie (published in 1936)
"An American Doctor's Odyssey," by Victor Heiser (published in 1936)
"The Arts," by Hendrik Willem Van Loon
"Orchids on Your Budget," by Marjorie Hillis
"Present Indicative," by Noel Coward
"Mathematics for the Million," by Lancelot Hogben
"Life With Mother," by Clarence Day
"The Nile," by Emil Ludwig
"The Flowering of New England," by Van Wyck Brooks (published in 1936).

A while ago the *Publisher's Weekly* reported that books of history sold better than a hundred per cent over 1936. This is interesting in view of the fact that two thousand years ago, when the Roman book trade was flourishing, Livy's History of Rome was a best seller—that is to say, each edition ran about a thousand copies. And copy was the word, for papyrus was imported from Egypt and a large staff of copyists were kept busy preparing editions of various books. Atticus was a noted publisher of Cicero's time, and his books were known for their great accuracy. It seems fewer errors were committed by the pen than by the later printer.

Possibly at Rome, during that first century A.D., there was some kind of tie-up between architects and booksellers which could be revived today and the profits halved. Historians report that a library was considered an essential feature of the household plan.

Books were surprisingly cheap. Martial said that a copy of his First Book of Epigrams could be purchased for five *denaria.* And the *denarium,* the silver coin of the Republic, was equivalent to 17 cents in current American money.

But after the fall of the Roman edifice, the trade of book selling became lost in the Dark Ages. What little writing of books there remained was done at the monastery, although the traveling book seller was a character on medieval roads.

In the twelfth century, however, the trade of book selling was established in Paris and Bologna. But books were by then rare and costly. In England they hardly existed at the time. King Alfred is said to have paid eight hides (about 500 acres) of land for one book.

In 1937, 10,912 new books were published. But we do not know just how many were published at Rome during the first century A.D. Even though it was the golden Augustan Age of Roman literature—from 27 B.C. to 14 A.D., it is improbable that very many books were published. Incidentally, while it is common to speak of the hard armor of the Roman, the case is that most of the best sellers were poems—the lyrics of Virgil and Horace. The latter was especially popular, with all classes, at the time. The only important prose writer was Livy, with his history of Rome and a set of philosophic works.

But whereas now the self improvement books are among the best sellers, in

Rome of Livy's day there were no books of that sort—at least none we know of.

Could that have been why Rome declined and fell? Or if they did have them would it have fallen faster?

ESSAYS PAST AND CURRENT

READERS of the "1938 Essay Annual," edited by Erich A. Walter, may feel no little regret that the essay as one of the most delightful forms of literature has just about become a thing of the past, with the minuet and the soft quiet light of the candle.

What has happened mainly to the essay is that it has become a magazine article—a collection of statistics or often an informational treatise of some sort.

What was once the essay was a reflective walk in the woods or a meditation on an evening before the hearth. It was the leisurely ambling of the mind through the strange ways of our lifetime. Altogether, through the contents of essays were to be discovered some of the richest treasures of man's thought and spirit, expressed with the most simple beauty.

From the "1938 Essay Annual," I turn back to some of the older ones now, with a genuine enjoyment. For example, to Charles Lamb's "Dream Children," the most appealing consequence of Lamb's meditative spirit. In style, it is an essay of the highest order, for it is a rare case where the English language caught the entire sum and substance of reflection. The essay moves with the quiet passing of an afternoon or like sunlight slowly moving across the floor. It has the restfulness of an evening by a hearth-fire, but the melancholy music of memory.

However, the medley of philosophy, wisdom and humor which created the essayist of the eighteenth century must inevitably show itself in every age, whatever the external circumstances which change the form of literature. I think of Christopher Morley, or of the late Gilbert K. Chesterton.

Among the best of Chesterton's was "On Running After One's Hat," a topic that will be timely as long as hats are worn and winds will blow.

High among Morley's is the essay "On Doors." There he observed how "the opening and closing of doors is a part of the stern fluency of life. Life will not stay and let us alone. We are continually opening doors with hope, closing them with despair. Life lasts not much longer than a pipe of tobacco, and destiny knocks us out like the ashes."

Because of those changes of time and place the essay of yesterday may never return. The fashion and manner of life which fostered that form of literary thought has gone with the ticking of the clock. In its place is the magazine article of our century—which is very much different.

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COSTUMING FOR THE LITTLE THEATER

By FAIRFAX PROUDFIT WALKUP
Director, School of the Theater, Pasadena Playhouse

MANY Little Theaters find costuming one of their greatest problems, but it may well be one of their greatest assets. Where the stage is small, where expensive and intricate scenery is financially impossible, colorful and attractive costumes will do much to balance these inadequacies.

If the group is presenting a period play, proper historic costuming will affirm the time and the place of action, and go far toward making a bygone incident seem recent and vivid. If a modern play is being presented, proper and harmonious costuming will preserve the mood and atmosphere of the story.

By proper costuming is meant not only the individual dress for each performer, but the general plan of costume for the play as a whole. Each costume, whether for leading lady or for one of an ensemble of forty must be true for the part, and must harmonize with every other costume on the stage at the time. This makes it imperative that a proper organization function, and that the Production Department, and the Art Director, follow a unified plan.

Usually, the Supervising Director has, working with him, (besides his corps of assistant directors and others connected with rehearsals and actors) an Art Director and Technical Director. The Art Director has one or more artist's assistants, and a Costume Director, responsible to him. The Costume Director works with the Production Manager, who supervises the construction of the costumes, after the Art Director has approved the Costume Director's drawings. Under the Production Manager is the Wardrobe Mistress, who is in charge of the wardrobe, and superintends the cutting, fitting, and sewing of all costumes.

Much of the success of every Little Theater, however, is based on the loyalty and aid given by its volunteer corps of workers. Nowhere is the value of this work as evident, or as needed, as in the costume department; and nowhere is the type of work as agreeable, as that spent in the sewing-room of a Little Theater. Here a group of congenial women can meet, during the day, spend pleasant hours for themselves, and profitable ones for the Little Theater, fashioning garments which they see worn in the next production, under the glamorous lights of the stage.

Some Little Theaters may question the expediency of an extensive costume department; they may think it cheaper to rent costumes than to make them. In this they are mistaken. If a Little Theater expects to function over any appreciable length of time, it will find that, even for the occasional costume play, it is far more economical to have on hand a supply of costumes, than to pay the high rentals demanded. This is even more true of a Little Theater which is situated far from rental centers. In our long experience, we have found that, over a period of three years, as a basis of judgment, the cost of new materials equalled the cost of rentals; but, for the same cost, we had made, from the new materials, three times as many costumes as we had rented for that sum; and the costumes we had made were ours for as long as they lasted, and could be used over and over again; and, when in the last stages of repair, they could still be used for ensemble costuming of "mob" scenes, for "beggars," and the like.



HUN — CELT — ANGLO-SAXON

In order that the interest of the volunteer costume committee may be sustained, it is well to have frequent exhibitions of their work, perhaps in the foyer or other conspicuous places; this not only is a gracious gesture to these loyal supporters, but builds up interest in the play being costumed. Publicity in the papers also helps, as well as the regular recognition given the costume committee on the playbill. It has been found very helpful to have the play which they are to costume, read to this committee beforehand, and discussed with them by the Director of the play; this gives the committee a clear idea of the type of play, the historic background, and the manner in which the director is handling the production—in other words, if he is approaching the play from a serious angle, a rather light, satiric one, or from the angle of fantasy.

An understanding of this point, which, of course, the Costume Director must know from the beginning, will promote the desired unity of production. The design and execution of costumes, even for a modern play, will vary greatly, with the type of play and the method of handling. For instance, the usual serious treatment of "Julius Caesar" will result in authentic historic Roman dress; a stylized treatment will call for stylized costumes, eccentric and suggestive rather than exact, and based on line and color rather than on historic correctness.



As everyone knows, "Julius Caesar" has even been presented this winter, in modern dress and modern uniforms, without loss of the play's real import.

Thus it is seen that there must be a very close tie-up between the Director, the Art Director and the Costume Director. The Director can point out the varying importance of the characters; in which scenes one or the other stands out as predominant, and in what scenes the ensemble groupings must be considered, so that their costumes will blend, but not overshadow those of the principals. In this respect, it is also most important that the Technical Director be consulted at every step, as his lighting of each scene will have an important effect on the color values of each costume. If this contact is not made, the result might be disastrous. Indeed, there are many incidents recorded, where beautiful costumes, of certain colors (purple and blue-greens are very tricky under light) have been nullified, or even rendered ugly, under certain lighting, which was not checked before the colors of the costumes were chosen.

Other general points to consider, in costuming a play, are these:

The costume must harmonize with the act, as to colors, mood, and degree of lavishness. A simple set requires only the simplest of costumes; but a lavish or very colorful set must have costumes that stand out sufficiently to individualize the characters.

The costumes must be planned in relation to the size of the theater and of the stage and its location.

(Continued on Page 40)

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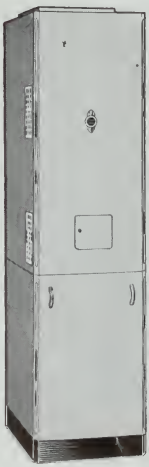


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AIR WAVES

By MARTEN E. LAMONT

PARADOXICALLY enough, the very ease with which a radio critique can he written makes the task extremely difficult. Anyone with a glib and facile style, superficial and pseudo analytical as it may be, can dash off an amusing enough criticism. Radio, as with all other public amusements, is vulnerable from a publicity standpoint.

Unlike other fields of entertainment, however, it is not built on a sound hasis of public demand. The success of a play or picture depends on the desire of the puhlic to spend their money in seeing the production. Broadcasts, on the other hand are free and therefore create a more tolerant attitude from the audience, to say nothing of the ease with which a program can be tuned out.

Another important factor in the control and adjustment of radio offerings is the unreliability of radio surveys. Whether these surveys are satisfactory meters of puhlic opinions can best be answered hy asking you, as a cultured intelligent person, if you ever write in your opinions concerning a broadcast? Among the active representative majority the answer could hardly amount to one per cent.

Internally, the trouble lies with the complete dominance of advertising agencies over the networks. It can hardly be said of them that they are in the radio field for altruistic or artistic reasons. Their one and only purpose is to increase the sales of the client's products.

Bearing this in mind, examine a class magazine. Is the advertising consistent with the quality of the editorial matter? Only in very few instances. The situation is identical in radio. Those same rare instances invariably have programs of good taste on the air. It is obvious then that the main drawbacks to radio lie in the uncertainty of judging public reaction and the commercialism of agencies, rather than in the judgment of the hroadcasting people themselves.

These, however, are only basic factors. The high and sometimes childish competition between the major chains must he considered. To say nothing of the equally hectic rivalry hetween manufacturers of identical products. This condition, although highly amusing to the listener, establishes such a furious search after the new and sensational that a deplorable state of plethora is eventually reached. Bearing this in mind, we will offer you what we feel are programs of educational or cultural significance rather than a delineation of commercial claptrap.

Statistical whims have decried the summer months as low on sales gullihility. They are, therefore, pleasantly or unpleasantly depending on your preference, deleted of static comedy and strained competitive originality. The public, the agencies feel is—resting.

MUSIC

Although swing music is redolent of the common, garden variety of jazz, the tremendous puhlic enthusiasm that it has created makes the more broadminded wonder if it isn't the forerunner of a new musical era. All the arts have a tendency to evolve conjunctively. It is possible, therefore, that the new pliahility in painting and architecture, as well as in writing, finds its musical expression in swing. Instead of condemning it as a temporary emotional outlet, it should be given the same intelligent analysis and con-

sideration that we give to all other contemporary modern expressionists. Swing at least is a far healthier movement than the sick and thwarted caterwauling of the long haired exhibitionists who enthral the nebulous intellect of wealthy dowagers.

Among the better exponents of swing are Cab Calloway, who, incidentally, was barred from radio for one year for playing the national anthem in swingtime! Benny Goodman, who is rated highest among those who can "swing it." Raymond Paige, noted for his ability to switch at a moment's notice from swing to classic without a flicker of an eyelash. Leo Reismann, at present playing at the Cocoanut Grove, in Los Angeles, Henry King, Lud Gluskin, Vincent Lopez and many others. All of whom may be heard of an evening over either of the major networks.

Gaetano Merola, San Francisco's maestro of the baton, is conducting the summer series of the Standard Symphony Hour. Merola, whose background is the guiding force behind the San Francisco Opera, is considered one of America's most dynamic and dramatic conductors. The program is broadcast every Thursday over the NBC network, between 8:15 and 9:15 p.m.

NBC offers a delightful program from 3:30 to 3:45 on Thursdays, featuring Miss Elvira Rios, Mexican singing star, and Frank Hadek supported by the staff orchestra.

DRAMA

Radio dramatics are gradually emerging from crude expository methods to the more artistically abstract. In other words, they feel that the public is sufficiently educated to suppose certain elementary actions in the plays, thereby eliminating annoying and sometimes childish explanations. Noteworthy example is the Pulitzer Prize play broadcast. Currently offered by NBC it renders only plays which have won the Pulitzer Prize. On August 11, Sidney Howard's "They Knew What They Wanted" will be presented, followed by the first part of Eugene O'Neill's "Strange Interlude" on August 18, and the second part on the 25th.

Beginning Sunday, August 14, Miss Irene Rich will resume her weekly quarter-hour dramatic program. This series of weekly skits has been on the air since 1933. The sometimes over-dramatic but always vivacious interpretations of Miss Rich have a large following.

"Second Husband," CBS dramatic series starring Helen Mencken, will be renewed starting August 2. This fast-moving serial is heard every Tuesday from 3:30 to 4:00 p.m.

"White Fires," dramatic and vital series based on the inspirations and hopes of history's great, is heard on Mondays over KNX at 10:15 p.m.

If you like Eddie Cantor—do you?—he'll be on October 3 from 7:30 to 8:00 p.m. Cantor, just returning from a European vacation, will be met at the Los Angeles station by a host of friends and a brass band. We feel that a brassy band is unusually appropriate.

President Roosevelt will broadcast to his friends on two occasions—Thursday, August 18, Queens University will present him with an honorary LL.D. degree at 7:00 a.m. and 10:45 a.m. he will dedicate with the help of Lord Tweedmuir, an international bridge between Collins Landing, New York, and Ivy Lea, Canada.

NOTED:

The solution of the world's most beautiful and inspirational legends all, undoubtedly have prosaic origins. Such is the case of "The Lady of the Woods." An amazing piece of sculpture, perfectly executed on the shores of Oregon's Crater Lake, it has inspired poetry, magazine articles and innumerable photographs by the tourist. Recently Charles Runyan, organist, long familiar with the region, composed his Crater Lake Suite in which the "Lady of the Woods" has a prominent part. Following the transcontinental presentation by Ernest Gile, the program announcer commented on the mystery shrouding the statue, and its effect on the composer. The following week a letter arrived from Dr. Earl R. Bush, medical attaché of the Western and Southern Life Insurance Company of Cincinnati, Ohio. Dr. Bush is the unknown sculptor. The relationship between the arts and medicine is not unusual, however. Doctors throughout the ages have executed some marvelous work especially with the human figure, due greatly to their anatomical knowledge.

A new and educational fifteen minutes is broadcast every Tuesday from 1:15 to 1:30 p.m. over the NBC network by Dr. H. R. Gregg, distinguished naturalist. Dr. Gregg takes a class of students for a nature study walk around the Moraine Park Museum at Rocky Mountain National Park in Colorado. With the aid of a portable microphone his lectures on local fauna, flora and geological formations are broadcast to the nation.

The tremendous interest in photography has invaded radio with a program called "Columbia's Camera Club" broadcast over KNX every Monday from 9:30 to 9:45 p.m.

TELEVISION

Television is gradually inching its way toward public release. The international character of television is highly cooperative. Basically the systems of Britain, France, Germany and the United States are alike. Delegations from these countries are in constant interchange, and, through exchange of patents, developments are quickly available to each other.

Movie audiences throughout the country will soon get their first glimpses of the machinery behind a television broadcast. Warner Bros. last week moved their cameras and sound equipment into one of the NBC experimental studios at Radio City, New York, to film the making of a television program. The film, in technicolor, is scheduled for early release.

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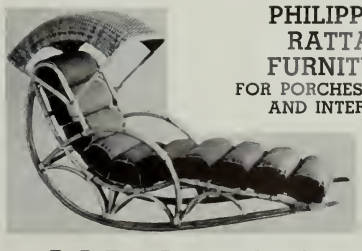
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Through the moon door a glimpse into fairyland, a small garden enchanting in its precise perfection.

THE MOON GARDEN
of Mr. Richard C. Tongg

in Honolulu, Hawaii

As Described by
RALPH D. CORNELL, F.A.S.L.A.

CLAUDE ALBION STIEHL, Architect
RICHARD C. TONGG, Landscape Architect



Photographs by Ralph D. Cornell

THERE is definite modern-day trend toward the small garden that can serve as an outdoor living room. And if one will pause to consider the possibilities of such planning, it at once becomes evident why such gardens are having their day. The small garden, like the small automobile, has been developed to such a degree of streamlined beauty, comfort and usefulness that it meets the general favor of the pocketbook, be it fat or thin, at the same time that it supplies an air of completeness and well-being to the entourage of its owner.

Very obviously, a small garden does not require a great space, and therefore can be fitted into many a home scheme that might otherwise be a garden-less Eden. Being small, there actually is a limit to what it may cost, although it generally is possible to satisfy even an extravagant egoism within the fixed confines of any garden plot. In the third place, any garden space, that is immediately adjacent to the house and at the same time approximates the size of a comfortable room, immediately exposes itself to possibilities of use in the daily living habits of the family. If such a garden is properly oriented and planned, is protected from the wind, attractive in appearance and convenient in plan, it would take tremendous powers of resistance for any family to refuse the use of its conveniences and the pleasure of time thus spent.

California has so much to offer in the manner of outdoor sports and recreation that many of her dwellers have overlooked the values and happiness that can come from outdoor living in the home. Equally, because she is blessed with trade winds that cool her shores in summer and provide an undertone of coolth to her evenings, it has been said mistakenly that one cannot sit outdoors after setting of the sun. Right there is where the outdoor living room steps in to assert itself and correct an erroneous impression. Such a garden, if properly planned, is absolutely enclosed on all sides, protected from objectionable winds, correctly orientated in relation to sunshine, and affords opportunity for comfortable use during a surprising amount of the year. Those who have acquired them attest to this, and wonder how they ever managed to survive the old routine of life before they became thus garden-wise.

A garden, properly an outdoor living room, should be adjacent to the house. It should be conveniently accessible and visually connected with some portion of the dwelling that is occupied daily by the family. It thus becomes transitional between the definite architectural formality of the house and the informality of the larger, planted areas, and brings a suggestion of color and sunshine within the home, at the same time that it invites occupation of its area.

The idea of such open spaces, immediately contiguous to the dwelling, is as old as time, itself, and goes back as far as we have any record of gardens. The ancient Egyptians and early Persians built such gardens. The Hindus and the Chinese, the Greeks, the Romans, the Italians of the Renaissance and the Moors, each expressed interpretations and adaptations of the garden idea to that of outdoor living. So that we are not too astoundingly modern when we rescue such a concept from the dust of antiquity and adjust it to our present ideas of open-air living.

The accompanying illustrations epitomize this combination of the old and the new in a most singular and interesting way. The moon-door bespeaks antiquity and beauty of a Chinese culture that reached vast heights of attainment centuries before our day. It is set in the wall of a living room, redolent of old-world culture and yet as modern as a very capable architect cared to make it. The garden, seen through the moon-door, bears an illusive subtlety that is suggestive of oriental background and yet is so modern that it has a concealed motor to circulate the water of its tiny cascade.

This entire garden is only about twenty feet square, being located within three protective walls of the building, with its open side closed by the wall and planting seen through the door. As further evidence that the garden is small, it is only necessary to realize that the neighbor's house is but fifteen feet beyond the ferns and cascade into which the view looks from the living room.

It was a breath-taking experience of dramatic moment to sit in the living room of this home, lights dimmed in the darkness of evening, and, for the first time to see this garden suddenly spring into limned animation of a flood-lighted patio, with its brilliance of illumined foliage against the velvety blackness of night. Such artistry in garden setting and such dramatized introduction to beauty are impressive beyond words, and cannot be reproduced by photography.

The main view into the garden is through the moon-door of the living room, which closes one end of the space. One side of the garden is enclosed by a two-story wing, with upstairs balcony. The other side is formed by a one-story wing that is the dining room, with sliding doors that can be pushed back to open the entire wall, uniting dining room with garden in a way most unified and charming. Truly an outdoor living room in every sense of the word, this tiny garden is complete in itself; and yet it can be used in conjunction with other parts of the house in a way that every Californian should appreciate.

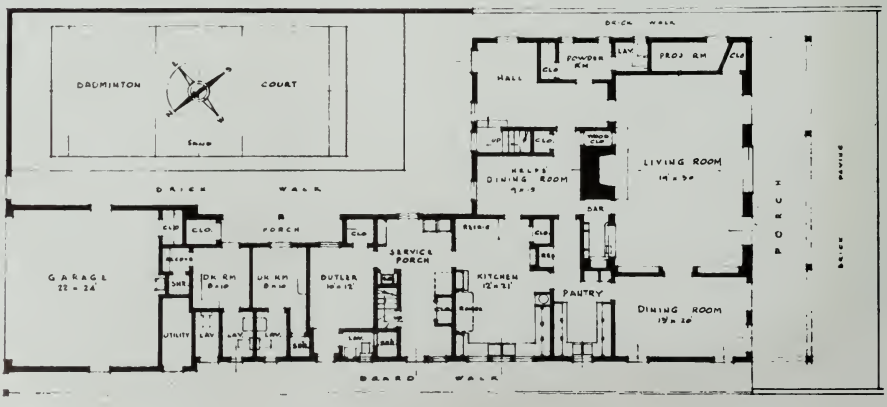


Photographs by George Haight

THE BEACH RESIDENCE OF MR. AND MRS. WILLIAM GOETZ

in Santa Monica, California

WALLACE NEFF, A.I.A.
Architect







The interior of the house is simple and most comfortable. In the living room and hall the walls are plain vertical boards painted white. The ceilings are white, the floors almost black. Credit must be given Mrs. Hazel Wray Davey for the charm and unity of the decorations. Mrs. Davey designed and executed the special handworked rugs, drapery, upholstery fabrics and wallpapers.

The living room is truly livable. Comfort and informality predominate without losing a nice sense of balanced arrangement. Book shelves extend the length of one wall from floor to ceiling, broken by the entrance to the dining room. Above the entrance an extension of the top shelf makes an unusual niche for a bowl of hanging ivy. The fireplace is large and simple, with tall graceful andirons to match other New England antiques. The furniture is all typically Early American and very appropriate for vacation relaxation.



Mrs. Goetz, who was Edith Mayer, is extremely artistic and finds her hobby in architecture and decoration. Her influence is obvious in the careful planning and attention to detail shown in her beach house. There are two small daughters in the family who received most of the consideration when planning this home. Mr. Goetz is an important official at the Twentieth Century-Fox Studios but he showed his wisdom and appreciation of his wife's ability by giving her complete freedom in the carrying out of her ideas.

The house is Cape Cod in style and is built on the beach at the edge of the water. The garages lead directly off the highway and with a high white fence make for complete privacy of the living quarters. A small door leads into the forecourt, beside the door a telephone so that callers may announce themselves.

The forecourt is very colorful with blue shutters and red rambler roses against white clapboards. A red brick sidewalk runs the length of the service quarters and borders a sand badminton court.

The living quarters are on the beach frontage, the living room and dining room opening onto a large porch formed by the second story extension and paved with red brick. Deep lounging chairs and comfortable chaises longues provide a shaded retreat while huge beach umbrellas and stuffed beach pads lure the sun bathers. Privacy to the beach is increased by extending the high board fences on each side of the property.





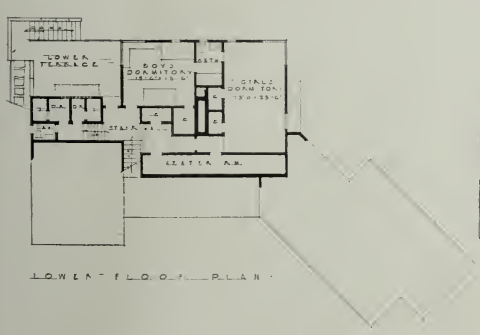
Photographs by Berne-Merge

THE SUMMER RESIDENCE OF MR. AND MRS. NELS GROSS

at Emerald Bay, California

ARTHUR C. MUNSON
Architect

Built on the cliff overlooking the blue bay, every room in the house has a magnificent view of the coast. Of California Colonial architecture it is painted an off-white with yellow trim, the doors of the triple garage being yellow. The large living room and upper terrace will accommodate many guests and for quieter moments there is the den. The master bedroom and guest room are on this floor while on the lower floor are dormitories, one for boys and one for girls with dressing rooms and an extra lavatory for swimming guests. And Emerald Bay is grand for swimming.







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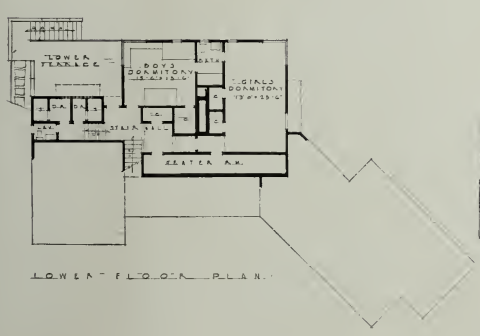
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Entering from the road the visitor goes through a little gate into a loggia which is lower than the street. On the lee side of the house it is protected from ocean winds and ideal for lounging and outdoor dining. An interesting old antique table and chairs add to the comfortable atmosphere and cactus and succulent plants are as appropriate at the beach as the desert with their queer shapes and unusual flowers. Even the most ardent mountain lover would find it difficult to resist the restful charm of this beach home.

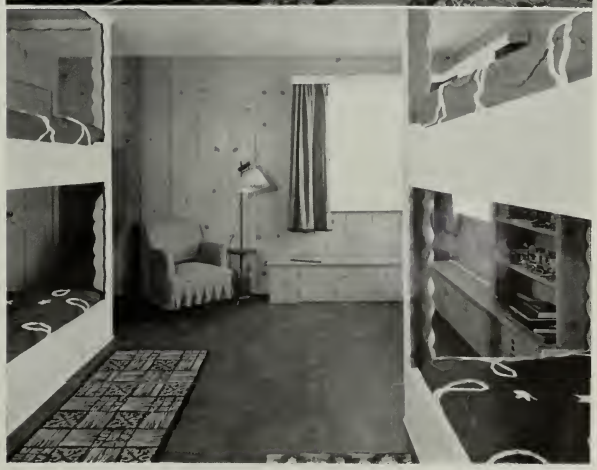




The living room is paneled in pine, painted and rubbed with clear wax. Lighting fixtures and hardware were specially designed to blend with an antique door handle and hinges. In the large bay window is a fine old table and chairs and the view is ever a pleasant appetizer.



On the mantel over the generous fireplace are lovely old copper plates, warm against the honey-colored walls. The floor is of wide planks, the hand-tufted rugs rich and colorful. Gay drapes give the room an air of comfortable informality. The French doors lead out to the upper terrace.



The boys' dormitory is ideally arranged for vacation time. Bunks are practical and lots of fun, and there are shelves and cases for storage. The walls are paneled with pine, the ceiling is of nu-wood, the floor painted dark blue. Devoid of bric-a-brac and unnecessary furniture, an occasional outburst of esprit will do no harm.



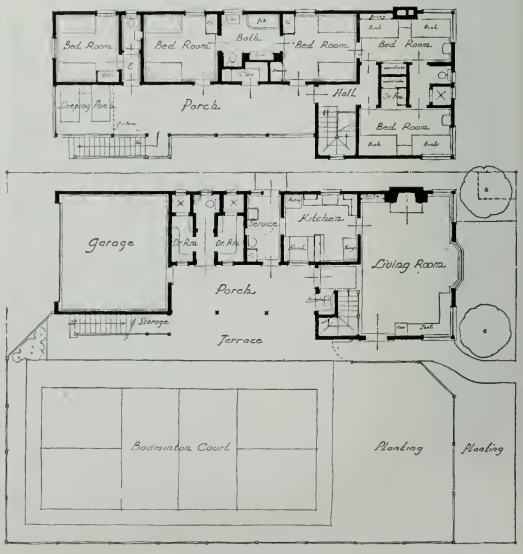
Photographs by George Phillips

THE BEACH RESIDENCE OF MR. AND MRS. EDGAR WILLRICH

on Balboa Island, California

DOUGLAS McLELLAN, A.I.A., ARCHITECT











Love-nothing and the game is yours.

But the badminton court is not the only attraction at the Willrich residence. Of classic Colonial style, the house is pink with white trim and with two large green poplar trees and the usual Balboa blue sky, it is always a picture in color. The court is of cement stained green, the porch is also of cement of a warm russet brown. Not to mention the varying shades of suntan.

A cursory study of the plan will reveal the hospitable propensities of the owners—count the bedrooms and count the beds. For one of the joys of a beach home is ample accommodations for friends, the more the merrier. The two front bedrooms are very narrow, with beds head to head, built-in wardrobes, adjustable lights and running water. Two dressing rooms, each with a shower, open off the porch.

In the living room the walls are a soft sage green with white trim, the floor a mottled pattern of russets and greens. Linoleum floors are used throughout the house. The furniture is light and practical, colors are gay and summery. With an accent on entertaining, the house extends a gracious welcome.

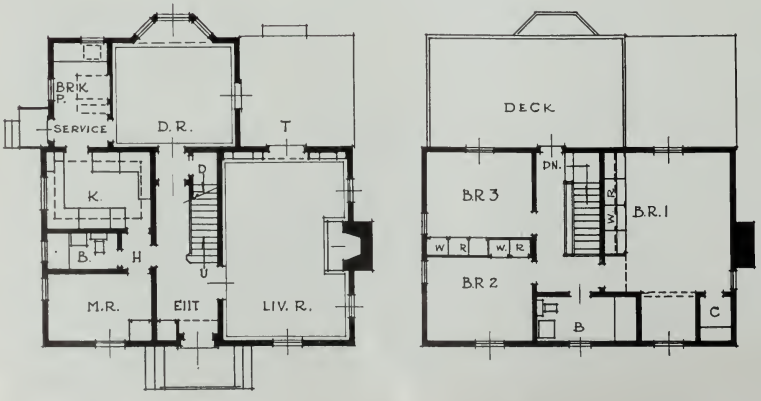


Photographs by George Haight

THE RESIDENCE OF MR. AND MRS. ANTHONY HOAGLAND

Pasadena, California

WILLIAM McCAY, A. I. A.
ARCHITECT







A small house in modified Regency that attains a quiet sophistication and elegance. It is an excellent example of what can be done with the small home when an attempt is made to get away from the humdrum. The exterior is a deep beige with a brown shingle roof. The door, which is distinguished by a large and imperious brass knocker, is sage green. Windows, shutters and trim are white. The simple almost austere lines of the exterior are repeated in the small entrance hall where the finish of detail lends added dignity.

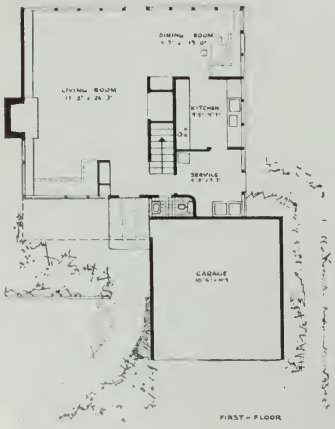
In the living room antique pieces are arranged with a modern simplicity. The fireplace is unassuming, the book shelves homey, and luxuriously large sofas attractive and restful. The walls and drapes are blue, the carpet a sand color. The brass fireplace accessories and the Regency mirror complement the subdued, refined feeling.

One of the interesting features of the house is the combined service porch, breakfast porch, laundry porch and fitting across the covered laundry tray a very efficient and practical bar. Guests may gather and enjoy a cocktail or two before dinner is served in the dining room adjoining.

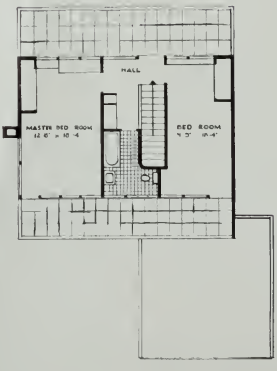


Photographs by Julius Shulman

THE RESIDENCE OF
MR. AND MRS. FRANK DAVIS
Bakersfield, California



FIRST-FLOOR



SECOND-FLOOR

RICHARD J. NEUTRA, A.I.A.
ARCHITECT

PETER PFISTERER
STAFF COLLABORATOR





The lack of any particularly interesting views from this modern home is reduced by the openness of the land and the large and beautiful trees surrounding it. Although the street front faces south, excessive radiation has been overcome by extensive overhangs on both stories. Recessed lights under the balcony illumine the entrance where the front door and the door leading into the garage are adjacent.

The plan reveals an unusual spaciousness, the living room and dining room opening together with large expanses of glass, and upstairs two long bedrooms with the added space of the two balconies.

The living room is typically modern with built-in seats, streamlined, tubular chairs, indirect standard lights, and a low bookshelf running the length of the fireplace wall. All wood surfaces are finished in mahogany plywood. The room is dramatic in its simplicity and lack of furniture.

In the bedroom built-in wardrobes and drawers afford spacious storage facilities and also increase the apparent size, an effect which is heightened by a mirror reaching from floor to ceiling opposite the beds. Large windows face both north and south, giving ideal cross ventilation. The lighting fixture is a flush panel recessed in the center of the ceiling.





Photographs by Berne-Merge



THE HOME OF
MR. AND MRS. HENRY RANDALL
Santa Anita Oaks, California

WINCHTON RISLEY, A.I.A., Architect
OWEN T. REEVES, Builder





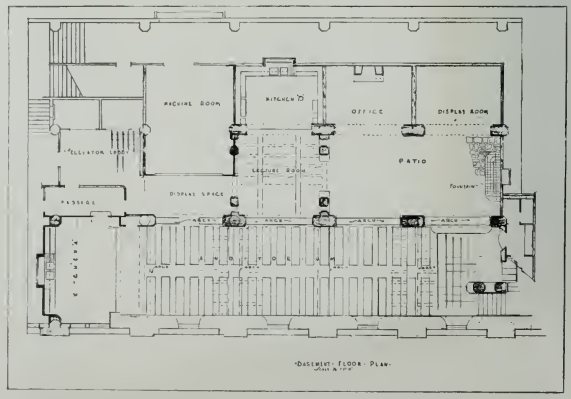
Long and low, this California home is ideally suited to the natural landscaping of live oaks that surrounds it. The plan is unusual and interesting. The garage separated from the house by a covered drive has one side used as a laundry. The dining room and breakfast room are nicely related; likewise the study and bar. A powder room and lavatory are conveniently located off the passage to the breakfast room. The spacious living room opens onto the porch and patio and is nicely broken by the fireplace and the deeply recessed window. The master bedroom has a commodious dressing room and private bath, a second bath is available from the hall.

Painted an off-white, with weathered shingles, a spot of color is the main entrance door of Indian red. Vines and potted plants and a charming little bronze nude make the outdoor areas delightful places to garden, to read or just to recline and be lazy.



Photographs by Harvey Patteson

"SPANISH PATIO"
SAN ANTONIO PUBLIC SERVICE COMPANY
in San Antonio, Texas



ATLEE B. & ROBERT M. AYERS
ARCHITECTS

THE work which we did for the San Antonio Public Service Company and recently completed was a rather interesting project inasmuch as it involved not only the working out of the design, but the selecting of the decorations, the designing of the furniture, electrical fixtures, purchasing of the plants, rugs, pottery, baskets, etc., and even supplying gold fish for the fountains and aquariums. Then, too, we might include that there were two paintings four and one-half feet by five feet that had to be made in oil to give the impression of looking outdoors. The writer finally decided to do these paintings which were carried out depicting two Spanish outdoor subjects with dark blue skies.

It was necessary to utilize a rather dimly lighted basement of their building in which to place the Home Service Department to demonstrate the use of modern gas and electrical appliances. They required two completely equipped kitchens, one to be used in connection with the auditorium, which was a long rectangular space to seat not less than two hundred, and the other kitchen to have a smaller seating area in front of it. Then, too, we had to provide a model dining room, an office, ladies' powder room, storage space and room for an air-conditioning plant, inasmuch as the space was to be air-conditioned.

Since the space was to be known as "Spanish Patio" and this name predicated the type of architecture, we designed the auditorium after a more or less Spanish chapel type. In place of the sanctuary, we provided a model kitchen. The kitchens were furnished with white metal cabinets, stoves on rollers, electric refrigerators, mixing tables, electric dish washers, kitchen aids, etc. In front of each kitchen were hung curtains which pulled aside and fitted in pockets. Paralleling on one side of the auditorium is a patio. An attractive view of the chapel is obtained through large arches which connect with the two spaces. The patio is about two-thirds the length of the chapel and on two sides of it are arches opening into the auditorium and on the opposite side into a dining space and the other for an office. At one end is a Mexican decorative blue and white tile fountain, the water being supplied through a bright yellow pitcher cut in half and cemented to the wall.

One enters at the rear of the auditorium from the first floor. The lighting is of a very subdued effect, except the patio which is carried out in a brilliantly illuminated warm yellow sunlight effect. Secondary to the lighting of the patio are the two kitchens. These are well lighted so that they are the focal points of interest at the end of the auditorium.

The floors were carried out in large red tile with cream gray mortar joint except the patio which was finished with a tan and warm orange tone flagstone. The ceiling over the patio was dark cobalt blue and suspended under it was a very coarse woven orange colored awning which came within twenty inches of the side wall and hung on ropes.

The Mexican pottery, varied colored woven reed baskets and rugs were all selected from our local markets of which we have an abundant supply. We carried out various decorative effects on the walls of the patio, such as strings of red and yellow ears of corn, Mexican pottery, a parrot in a split bamboo cage and also Mexican tile-covered wrought iron table and even a decanter with refreshing liquid.

ATLEE B. AYERS, F.A.I.A.









Photograph by W. P. Woodcock

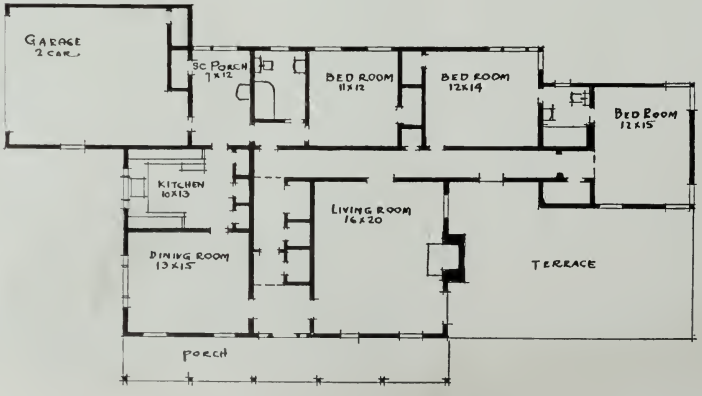
THE SUMMER HOME OF
MR. AND MRS. THADDEUS C. JONES
in La Jolla, California

DONALD D. McMURRAY, A.I.A., Architect

EARLE HUGENS, Builder

A little house that will delight the hearts of all the lovers of this Early California style of architecture. The exterior is stucco painted a light cream in color, the trim and metal casements painted to match. The front door is a soft shade of jade green. The interior walls are cream colored plaster with trim of knotty pine with a natural finish and Oregon pine enameled.

A large terrace opens off the living room for enjoying the balmy evenings of LaJolla. Every room can be reached from the hall and the third bedroom and bath can be used as a maid's room or as a guest's room as desired.



A MOST INTIMATE GARDEN

By C. F. GREEVES-CARPENTER



Photograph by Karl Obert

MEDITATION should come easily to the average motorist. Fully conscious of traffic, of side roads and all other possible hazards he—or she—yet has time for a quick glance at a house or garden as it flashes past. Unsuspected though are the many gardens hidden from view, the quiet, charming, intimately friendly gardens to which only the favored few may penetrate.

Driving around beautiful Santa Barbara one sees many lovely gardens, but a goodly number, which would delight the eye and heart of a garden enthusiast, artist or mere spectator, would leave one solely with the impression of loveliness, of color and gaiety.

Perhaps it is to the smaller garden to which we should turn for the more subtle qualities which the intimate garden alone can create. The more modest garden has many advantages for it is truly livable. It is a place in which it has been a delight for the owner to work, to potter and enjoy to the full his leisure hours. It, too, is a place for repose as well as for the acquisition of horticultural knowledge.

Mr. and Mrs. Frank G. Schulze of Santa Barbara have created a garden with their own hands which has a rare feeling about it that many garden lovers would wish to emulate. Credit for its planning and for the planting belongs to Mrs. Schulze for she it is who is the garden enthusiast, but honors are equally divided for Mr. Schulze has accomplished much in putting in equipment that has made of this unique garden a veritable oasis of the heart's desire—a place to retire in peace where the inharmonies of modern life may be kept at bay, a spot in which intimate friends may share the joys of communion with kindred spirits, a livable outdoor room that is really as much a part of the house as the roof for it fits so closely into the completed picture of a real home.

Ten years ago Mrs. Schulze had absolutely no gardening experience, probably didn't know a fuchsia from a small orchid. Today she is something of an expert, specializing in both fuchsias and begonias, and she is most enthusiastic about her home for it is both her hobby and her life.

"The California live oaks" she told me, glancing around the place with live, friendly, alert eyes, "were really the foundation for this garden. When we came here there were four of them on the property. The one under which we are sitting I estimate to be about seventy-five years old." It was a beautiful specimen with long branches reaching out in greeting, giving pleasant shade that made the garden doubly attractive during the heat of the day.

"We had to take down a seventy foot eucalyptus and an acacia as they took too much out of the soil," she continued with the manner of one who knew whereof she spoke, "and we now have, beyond the enclosure, an avocado and two orange trees that give a sub-tropical touch as well as a goodly supply of fruit," she added with a pleased laugh.

Of course, we were at the back of the house, sitting restfully in one of the few really intimate outdoor living rooms I have ever been in. Two doors lead into the house proper, one into the living room at the left and the other to the den with its low windows which made a frame for the garden from its comfortable interior. A semi-circular wall, some thirty-five feet long, four feet high by fifteen inches thick, encircled and enclosed the garden with two heavy, low gates at either side of the house, one giving access to the drive and the other to the open garden at the side and front of the house. The wall itself was made from rock which had been taken from an old cesspool. Another economy feature which was most effective was the paved area between the house proper and the wide border garden. That had been made from old cement blocks from a sidewalk, with a scattered arrangement of bricks that relieved the general floor coloring and toned it in with both house and garden.

The semi-circular wall not only served to enclose the garden and give an air of privacy and intimate clamor, but a more utilitarian, though just as artistic, purpose in that geraniums and potted begonias were spaced irregularly on its top and base. Facing the house, a semi-circular area about six feet wide contains both potted and planted begonias, fuchsias and ferns, the Woodwardia variety predominating as it fills in excellently between the begonias. Some eight or ten fuchsia trees lend height and color under the live oak so that a very colorful and pleasing picture arrays itself for enjoyment, while beyond the wall, tangled verdure gives an impression of a vast expanse of tree growth.

Abutilon is planted just beyond the wall as its graceful blossoms attract an Arizona oriole and its song adds immeasurably to the enjoyment of this outdoor room. Humming birds, too, add much color and not a little real interest to this garden as they flit from bloom to bloom or hang poised as though meditating on their surroundings.

(Continued on Page 34)



Lighted barbecue nook in garden of the home of Mrs. Jane M. Bashor, Los Angeles

Red Seal Wiring Plan Makes Valuable Suggestions . . . Since every well-planned California home makes provision for outdoor living, it is essential that these locations be lighted so that they may be enjoyed after dark. The Red Seal Wiring Plan suggests how this may be done most effectively. It also sets forth standards of certified home wiring so that you may be certain that you will be provided fully with the comforts and conveniences made possible by electricity.

• • •

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Mrs. Schulze at her potting bench.

A MOST INTIMATE GARDEN

(Continued from Page 33)

"You see I have both fibrous and tuberous begonias. The former bloom the year around, while the latter only last for a few months in pots. It's a lot of fun changing the garden color scheme and it's easy to do as many of my plants are in pots."

Building a small lathe house near the garage Mrs. Schulze has enjoyed learning gardening "from the ground up." It first had the sides covered with cloth and a glass roof made from old windows. When Mrs. Schulze got a little further advanced in the school of practical gardening, she became ambitious to raise Rex begonias, so the lathe house—or house which started out to be one—became a cloth house, and in it she has had some wonderful luck in raising this difficult variety from seed. Now, however, the cloth house is to be banished. It's unsightly and has to be recovered every year, but Mrs. Schulze still prefers the cloth as she believes things grow better under thin cloth as the plants are enabled to get the full benefit of violet ray which glass excludes.

"Nine out of ten amateur gardeners," Mrs Schulze continued, modestly placing herself in the amateur class, "don't have any luck in trying to raise potted plants and I think it's because they forget about watering them regularly. You have to watch a potted plant just about as carefully as you would a baby. I water mine twice a day. Once a week I soak them thoroughly, allow them to stand a couple of hours to drain and then feed them with liquid manure. I use well-rotted cow manure on the begonias that are planted in the ground."

"All my potted plants I get ready from cuttings," she added, "and bring them in pots to this outdoor room. Then, when they grow too large for the pots, I transplant them to the garden area inside the enclosure. I begin with three inch pots for the cuttings, then repot them time and again into large pots until when they get pot bound in ten inch pots, then I put them in the ground."

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"Tell me some of your ideas on soil, fertilizer, spraying, and general care," I asked, and Mrs. Schulze gladly responded.

"Why, I've found that a mixture of one part well-rotted barnyard manure, one part leaf mold and one part sharp sand is a good mixture for fuchsias. Then I'm firmly convinced of the advisability of every garden having its own humus pit. It's the most vital part of growing plants on a small place. I've noticed that a pile doesn't rot as readily as when the leaves are in a pit. We've a lot of oak leaves on this property and I rake them into the pit, humus it, water it well once a month and find it rots quickly. The highly acid content is particularly beneficial to both fuchsias and begonias. The latter must be well fed as otherwise they'll develop into scraggly, scrawny plants. Fuchsias, too, require lots of fertilizer which must be well-rotted and they need plenty of water."

"I water with a fine spray at the base of the plants, seldom water the top as the water would weigh down the heavy blooms until they are apt to break off; and I soak the ground twice a week."

"Fuchsias," Mrs. Schulze continued, "are bothered with both thrips and red spiders and in Spring I get busy spraying the plants once a week with nicotine sulphate. As soon as I notice thrips—and they usually arrive about the first of July—I spray the plants every three or four days for a couple of weeks with an oil emulsion. I think you'll agree," she concluded with quite pardonable pride, "that they are a healthy looking lot of plants."

TRAILS BEGIN AND CLOTHES END

(Continued from Page 3)

Sailing dates choose a combination of sailing and deepsea fishing costume in gabardine of jacket, trousers and blouse, or the same may be found in a new waterproof fabric in sun bleached colors. If more color is desired select for yawl or dinghy use a workmanlike denim jacket, striped slacks, a cricket cap, and red or blue sneakers.

The coast from Del Monte, with its famous golf courses, to San Diego with its bay and unsurpassed bathing beaches, is accented with popular resorts. For the surf lastex is increasingly popular for swim suits, though the good, solid standbys in English knit hold their own. Sharkskin numbers are seen as well as dressmaker types in any fabric. Emphasizing the opening of the racing meet at Del Mar the market provides a definite little shirt, cut like a jockey's but in cotton, in bright colors to slip on over the bathing suit between dips. Coats of all lengths and types prevail in beach wear, but since short ones are more often selected it is more individual to choose a long one.

In the neighborhood of Los Angeles the most popular lakes are Arrowhead and Big Bear. The latter has regained its lure with the rising water level, the highest reached in many a year. The country around has remained more or less primitive, yet the wilderness is by no means all pervasive as there are good inns and excellent living facilities. Golf, tennis and badminton may be enjoyed at these resorts, as well as boating and riding. In golf some of the best performers avoid shirts that pull away from skirts, but play in a one-piece shirtwaist dress, for which natural colored linen is suggested, pigskin belted. Badminton and tennis require skirts or shorts as the whim runs, but fashion favors a brief skirted Wimbledon dress. Pleated skirts for these sports are rated higher than par as they never cramp the footwork.

Vacationers would necessarily be counted much older than "Father William" if they covered all the vacation areas in one lifetime, but it is an advantage to live in a land that provides so much contrast and so many delightful spots in which to enjoy a summer or a winter vacation. And where the feminine half of the world may revel in cut and color deliberately planned for each and all occasions.



Banosilla, a new recess tub, with seat extension, put out by Washington Eljer Company.

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NEW PRODUCTS AND PRACTICES



Glass blocks and tile give perfect light and attractive color to the walls of this up-to-date kitchen in a modern dwelling at Rio Del Mar. The 6 x 9 size of tile adds to the architectural design while the rust color of tiling contributes a contrast in the color scheme, an important feature in modern kitchens. From the Kraftile Company.

Style in Kitchen Tile

From the recess for toe-space along the blue border of its floor covering to its new-style tubular overhead electric light, the kitchen of the Schirmer dwelling at Rio Del Mar, near Santa Cruz, is modern in all its aspects.

Walls are in the modern 6 x 9 Kraftile in an interesting shade of rust. The entire side of the room above the spacious sink and drainboards of white tile is glass blocks, ceiling-high, with a panel of ordinary glass shaded by a Venetian blind.

Light, color and convenience are attained in this modern room. The use of tile on the walls provides color and is easy to clean. Glass blocks and tubular electric fixtures provide ample light.

Stove and refrigerator are in recesses which are completely tiled, ceiling-high, with the new 6 x 9 Kraftile. Set in straight joint horizontally, the larger size of tile adds effective lines to the design as well as warmth of color, a rust color contrasting with the white equipment and blending with the built-in cabinets' blue trim. The floor is cream-colored linoleum, mottled with blue and tints of gray. Baseboard and border are solid blue. The drainboards are of white tile, 6 x 6, diagonally set. Capping is of white vitreous tile.

Contrary to usual increased cost of installation for tiles of the larger size, this job was completed at no greater cost per square foot than for tiling of smaller size. One phase of economy was the specification of wood moulding at door jambs, thus eliminating cost of tile trim there.

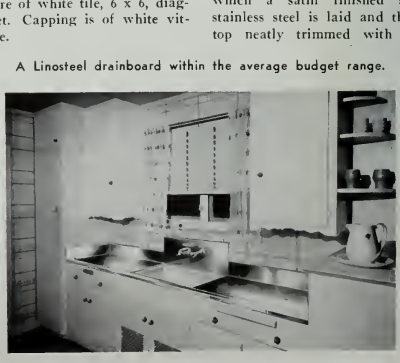
A striking effect was the result of using the window of glass blocks to ceiling-height and complementing the clear transfused light with the generous use of color in tile.

A Venetian blind for the ordinary window which is in the glass block area gives an outlook above the sink as well as controlled ventilation. Another feature of the kitchen is that toe-space is provided by a convenient recess around the entire room.

Tops in Tops

Linosteel, Stainless Steel, the top of tops for drainboards, counters and tables. Every home-owner, whether small or large has wished for a stainless steel drainboard or table top but the prices have always been prohibitive until now. Construction is of heavy sheet steel as a base, on which metal lath has been spot welded securely to the rough finished top of the cabinet or table; cement is poured on to a thickness of one inch, on which a satin finished sheet of stainless steel is laid and the whole top neatly trimmed with stainless

A Linosteel drainboard within the average budget range.



NEW PRODUCTS AND PRACTICES



Stall showers are provided for the employees in the modern plant of the Owens-Illinois Pacific Coast Company at Oakland, California. Partitions are made of translucent glass bricks reflecting the pastel green of the Kraftile terra cotta walls. Maximum light and ventilation are realized in this up-to-date locker room.

steel, making a waterproof unit of solidity, resiliency and beauty. Linosteel harmonizes with anything and for the home-owner who prefers battleship linoleum or sheet rubber covered drainboards, counter or table tops, Linosteel is made to meet that particular requirement. Construction is identical to the stainless steel with one change, in place of the satin finished stainless steel a heavy sheet, similar to the base sheet is laid on the cement making a smooth, hard surface to which the battleship linoleum or sheet rubber is cemented and the whole unit is trimmed with stainless steel. Tile Seal Manufacturing Company of Los Angeles is responsible for this attractive and modern unit.

Unitrol

A few years back a pleasant evening out was likely to be suddenly interrupted by the frightening thought that you had left the gas on. Gruesome thoughts of exploding tanks filled the mind as you hurried home. Rapid and continuous strides have been made since then in the development of automatic controls. One of which is the Grayson Unitrol combining the Grayson Combination Snap-Action Thermostat with a 100% shut-off snap action safety valve of the thermo-magnetic type. In the integral casting are combined the thermostat, 100% safety shut-off valve, main gas cock, gas supply control valve and the pilot valve.

This integral unit simplifies installation and obviates the chance of numerous leaks which may occur, where a multiplicity of separate units are used. The gas cock is of the rotor type being two flat surfaces perfectly lapped and held together by a spring tension. Any wear of the surfaces only tends to lap them to a more perfect and gas tight joint.

The safety pilot valve is actuated by a thermo-couple and a thermo-magnet and not on the principal of expanding metals. The electrical energy produced by the thermo-couple through the heat of the pilot flame, is used to energize the electro-magnet, which in turn is used to hold open a gas valve. Should the pilot flame fail, the hot junction cools and in a short time ceases to produce sufficient current, the magnetism of the electro-magnet weakens, releases the armature, or keeper, and allows the spring to close the gas valve. Thus, it is evident that no matter what the failure may be, whether it be pilot failure, failure through mishandling, or failure through breaking the thermo-couple tube, the Grayson safety pilot will immediately close, cutting off all gas to the main burner and pilot.

There is one other factor about the Grayson Unitrol which makes it a desirable thermostat from the standpoint of the user. The rotor type gas cock is quite easy to turn and does not have that tendency to stick, which is usually found in the plug type valve. The simple operation of turning the dial from the off to the start position, allows gas to pass to the pilot. In this position the indicator set lever can not be lifted, therefore no gas can pass to the main burner.



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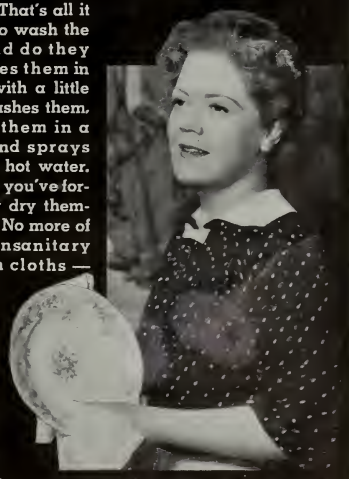
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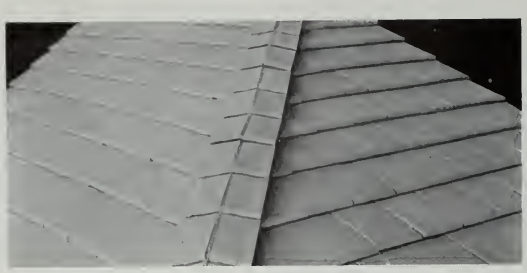
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NEW PRODUCTS AND PRACTICES



A new shingle tile produced by Gladding, McBean & Company is approximately half as heavy as ordinary roof tile.

"Lightweight" Interlocking Shingle Tile

The most recent development of prime importance in the tile industry, which satisfies a long felt need of architects, roofers, and builders, has recently been made by Gladding, McBean & Co. This development is the new "Lightweight" Interlocking Shingle Tile which is approximately half as heavy as ordinary roof tile—620 pounds per square—so that no extra construction is required for bracing. In addition, the tile is very little more expensive than ordinary painted wood shingles.

Such an innovation in the roof tile field is made possible by the particular design of the tile. The overall thickness is ⅝", but the under side is hollowed out, leaving braces at regular intervals. In other words, the principle is the same as that used in the construction of a suspension bridge. The interlocking feature also reduces weight as less pieces per square are required for laying.

"Lightweight" Interlocking Shingle Tile is also fireproof, rot proof, beautiful and durable. Adaptable to most types of architecture, it is available in natural clay reds, and three burned slip colors—green, blue and brown.

A New Ray of Light

Fluorescence, already widely used in crime detection, scientific research, and striking architectural and theatrical effects, now makes possible a new type of illuminant that provides both colored light and daylight quality more efficiently and satisfactorily than any light source hitherto available. The new Mazda Fluorescent lamps are developed by the General Electric Company of America in their Nela Park laboratories. These lamps convert invisible ultraviolet energy into visible light through the medium of fluorescent powders with which the interior surfaces of the glass tubes are covered. Surprisingly enough, the reduction from ultraviolet down to visible light has proved more efficient than generating visible rays directly. The reason for this is that ninety per cent of the ordinary filament is lost in infrared rays. In the matter of color, beautiful blue, gold, green, pink, and red effects are obtained.

Due to lower operating costs and high efficiency many uses will be found for this new illuminant. Articles may be found in Nos. 4 and 5 of the Magazine of Light published by the Incandescent Lamp Department of the General Electric Company, Nela Park, Cleveland, Ohio.



Toothbrushes Concealed

Modern interiors demand modern bathroom accessories, therefore by request a concealed lavatory unit has been developed by Hall-Mack. Soap holder, tumbler holder and toothbrush holder are on a revolving panel that entirely conceals these necessary utilities when not in use. The panel revolves in a seamless, chromium plated housing, in fact this one fixture takes the place of three units.

The great success of this fixture has made possible a price reduction on the original solid brass chromium plated model. In addition, a new low priced line is now being offered to the small home builder. This unit has the same chromium plated housing with black bakelite revolving unit. The smooth side of the revolving panel is covered by a crystal mirror. When closed, the appearance is very similar to the all-chrome fixture.



Both units answer the age-old question of what to do with toothbrushes. They are manufactured by Hallenscheid and McDonald and are on display at the Building Material Exhibit in the Architects Building in Los Angeles.

Banosilla

Washington Eljer Company has recently developed the "Banosilla," literally translated from the Spanish, bath-chair. Many women will welcome this new fixture as a relief from the back-breaking task of bathing small children. This, of course, is one of its many features. Architects and contractors will be pleased that it fits into the regular 5′ recess space, is 6″ wider than the ordinary recess tub and is so designed to give exceptionally large space as well as wide seat. Further the tub is designed to be as flat as possible to prevent slipping. It may be obtained in regular enamel, acid resisting enamel and eleven beautiful colors.

Let's Look at Booklets

Two new ones from the Modine Manufacturing Company of Racine, Wisconsin. A. I. A. File No. 30F details a new large and central type air conditioner for residential and commercial application. Intended for steam or hot water boilers, it cleans, circulates, heats and humidifies the air in winter, and cleans, cools and dehumidifies it in summer. The second catalog, No. 638-A, discusses the advantages of steam or hot water heating and air conditioning. Also describes the construction, performance, and operation of the conditioner.

There's no puzzle when you use Pozzolith, the new puzzuolanic plasticizer. An excelling water reducer, it is now being announced in dry form. The advantages of this method over the older type of liquid Pozzolith is discussed in a new booklet, No. 104 A-25M, issued by the Master Builders Company, Cleveland, Ohio. Some of the advantages are increased efficiency, easier handling and mixing, more adaptability for storage, and elimination of freezing danger. Also now put out in dry form is Master Mix, plasticizer, hardener, and waterproofer, used for floors subject to light industrial or heavy foot traffic.

Considerable publicity is being done to stimulate the public's attention toward better house wiring by means of the adequate wiring plan. The Electrical Development League of Southern California has prepared a folder listing the industry requirements and recommendations for adequate house wiring. These folders will be supplied to the architect without charge.

The Windsor Shower Door Company of Los Angeles offers various designs in shower doors, bath shields, and enclosures in their form No. 29H32. Specifications and diagrams are shown with each design. Also shown are the latest improvements in Windsor sliding track shields for showers over the bathtub.

BOOK REVIEWS

STANDARD PLUMBING DETAILS. By Louis J. Day. John Wiley & Sons. $6.00.

PROBABLY few architects and surely fewer draftsmen ever learn the complications incidental to plumbing installations. In general it is left to the plumber to do the best he can on the job, while many hours are squandered in superintendence in trying to solve some mix-up in plumbing, heating and framing after a building is well under way. All this could be avoided with proper knowledge of the requirements and an intelligent incorporation of such knowledge in the plans. This book will make such plans possible and should be on every draftsman's table.

By WALTER WEBBER, A.I.A.

PARK AND RECREATION STRUCTURES. By Albert H. Good. Dept. of Interior, National Park Service.

WHEN, before seeing the publications, I agreed to review, for a magazine of which I am fond, three fulsome volumes described to me merely as "dealing with structures erected by the Federal Government," I consented blindly but with a self-righteous glow of pride in my virtue. For, on a lecture tour of the Country I had just been viewing along with several masterpieces of federal architecture, many abominations in the way of post offices, customs houses and the like, that must have survived from days of hideous taste. The job bade to be painful.

Now the books have arrived and gloomy anticipation has turned to keen joy over their beauty to all and their immeasurable worth to the planner.

The precious volumes are named: *Park and Recreation Structures.*

They have been compiled lovingly and skilfully by Albert H. Good, Architectural Consultant of the National Park Service, backed by the Director of the C.C.C. and by a weighty advisory council representing the Department of War, of the Interior, Agriculture and of Labor. They are published by the Department of the Interior, National Park Service, 1938.

The subtitles of the volumes are:

I, Administration and Basic Service facilities; II, Recreation and Cultural Facilities; III, Overnight and Organized Camp Facilities.

The three can be bought from the Superintendent of Publications at Washington for less than three dollars.

Any one who has been in the throes of the annual debate whether to spend his vacation in the gaiety of some metropolis, or in the style of a fashionable resort, or to take to the woods and waters and peaks and revel in the glories of Nature, needs only to thumb through these volumes of alluring illustrations that seem to smell of pines and mountain air and tumbling water, for half an hour or so, and no doubt will remain in his mind and heart about choosing the latter course.

The scope of the books is far wider than the titles might seem to imply, for quite as much space is given to metropolitan, county and state parks as to National ones.

There are approximately a thousand photographs —all good—as well as lucid, readable architect's floor plans and elevations of practically every building pictured.

Not only are major structures displayed, such as administration buildings, museums, lodges, inns, hotels, dormitories, refectories, recreation halls and kitchens, riding stables and corrals, bath houses and swimming piers, observation towers and outlook shelters, outdoor theaters and council rings, ski jumps and toboggan slides; but also, and by the hundred, such smaller and more intimate features as inviting little gates, guide posts, wayside benches, horsetroughs hewn out of boulders, sylvanesque pumps, picnic tables, cooking grilles, fireplaces, shrines, rustic telephone shelters, cliffside stairways, actually refuse pits made to look inviting. Even rustic lighting fixtures are detailed.

It is a sign of the times that many different and efficient schemes are draughted in detail for trailer camps!

The text is so comprehensive that the volumes could almost serve as text books on two dozen of such varied subjects as fire protection, trail making, camp construction and administration, sanitation, drainage, Nature study and outdoor entertainment, and even the restoration of historic buildings and landmarks.

And the names! Those smashing names! Starved Rock, Bull Creek Flats, Indian Gardens, Phantom Ranch, Crater Lake, Goose Island, the Garden of the Gods, the Valley of Fire!

Who, when vacation season nears, can patiently walk on concrete when Bright Angel Trail and Wilderness Road, the Redwood Highway and Deception Pass await his coming?

Who can mount mere man-made stories in tame elevators, when Humhug Mountain and Palomar Mountain, the Rockies, the Ozarks and the Great Smokies await his strides?

Who can peacefully endure the rumble of trolley cars and taxicabs when out there in the wild lands roar Silver Creek Falls, Rainhow Falls and Wildcat Falls and White Water?

Who can willingly drink from nickeled hydrants, when out there sparkle the sweet waters of Cave Springs, Palmetto Springs, and the Devil's Punch Bowl, of Turkey Run and Hicory Run, of Hunter's Brook and Lost River, of Goose Lake and Echo Lake?

Who can contentedly sit penned between four straight walls, when out there are Nature's rooms, Jewel Cave, Robber's Cave, Wind Cave, Buzzard Cave, Longhorn Cavern and Devil's Den?

By CHARLES ADAMS

HITLER . . . AN ART CRITIC

(Continued from Page 7)

they would be any more admired in Russian than anywhere else.

In all fairness to the Führer, it should be mentioned that he is an artist of some ability. Although bourgeois in treatment, his works nevertheless show a certain amount of esthetic appreciation. His dislike of modern art therefore may not be totally political, it may include a certain amount of sincere dislike. Being emotional rather than intellectual, he may fail to grasp any artistic expression that depends purely on mental stimulus. As for his condemnation of Rembrandt, the reason is obvious —the majority of Rembrandt's studies were Jewish characters.

Hitler, underneath his ego-maniac desire for glory, is idealistically planning the growth of Germany into the greatest power in the world. But as rapid and unified growth relies on utter totalitarianism, individual expression would be fatal. Hence, some of the very men who could do the most for Germany, both scientifically and socially, have been driven out.

An amusing point in Hitler's drive to boycott all Jewish influences, past or present, is the German Alphahet. It is decidedly Non-Aryan! In 1931, before Hitler came into prominence, Holger Pedersen wrote in Linguistic Science ". . . it may he regarded as proved that all known alphabets descend from the Semetic." The Heiled-one, who will unhesitatingly condemn anything even faintly redolent of Yiddish influence, writes his edicts in Semitic, or Hamitic symhols. Is it possible that Hitler in an attempt to he consistent may evolve a new Aryan alphabet?

ENDURING SATISFACTION

The successful architect must include human values in his planning.

Modern human beings are to live in the house he plans. If that house is to give enduring satisfaction it must be equipped for modern living.

This means, more than any other one thing, electrical adequacy — provision for good lighting and plenty of convenience outlets to permit the enjoyment of all the electrical appliances that are necessary to modern living.

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◆

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VALLEY CREST

WITH the Sierra Madre mountains as a background and beautiful La Canada Valley spreading out below, merely by location Valley Crest becomes a most desirable spot for a home. When to the location is added a plan that embodies all the attributes for agreeable living, Utopia would seem to have been reached. However, the developers, who also envisioned Emerald Bay, only claim that Valley Crest is the exemplification of what can be accomplished by following a well conceived and well ordered plan, a plan demanding the proper use of the land. These plans included a few simple objectives, and the foremost was to provide a place for the pleasant art of living; the preservation of all natural beauty, and an insistence on making the building fit the site.

To assure these rules being followed, the building and landscaping is under the supervision of an architectural board, composed of Ralph Flewelling, Edgar Bissantz, Winchton Risley and Eugene Weston, Jr. This board passes on all plans for exterior design and color and, while there are no hard and fast rules as to the type of house selected, one definite requirement is that all plans must be executed by a certificated architect.

With all the accruing advantages the cost of a home in this community is very reasonable. The hundred and fifty acres of gently sloping terrain, located above the fog belt, has been skilfully divided into parcels varying in size from one-third to two acres, the latter providing space for gardens, fruit trees, ranch attributes. Here the merit of the house is not determined by the cost, as the average expenditures run from $5,000 to $10,000 for the dwellings, while the land costs are from $1200 for a third of an acre to $3500 for two acres.

Municipalities everywhere are trying experiments to eliminate traffic hazards, particularly in residential districts. Valley Crest has solved the problem there by doing away with through boulevards. All paved streets are "dead-ended", merely forming automobile approaches to the homesites, while the houses actually face on the parks. Ample acreage has been allotted for recreational areas, there are sites for tennis and badminton courts, bowling greens, and playground units for small children. Pedestrian traffic follows walks through the parks, and provision has been made for bridle-paths connecting with the trails now in use over the Flintridge and Arroyo Seco sections. Within five minutes drive of Valley Crest there are three golf courses and several riding stables.

Distances involved are of small moment. Valley Crest seems isolated in its quiet environment, yet the downtown business center of Los Angeles is but thirty minutes away. Pasadena may be reached in ten minutes. To reach Valley Crest from Pasadena, drive out Foothill Boulevard, past the Flintridge Country Club, to Oakwood; from Los Angeles and Glendale, out Verdugo Road to Foothill, to Oakwood—and turn north to the property.

EDITORIAL

(Continued from Page 2)

An interesting point brought out in the article is that normally building societies there would advance only seventy-five per cent of the value of the property on first mortgages, but since the introduction of a "pool" system advances up to ninety-five per cent are allowed. The builder is required to put up a small "deposit" representing the difference between the normal loan and the loan actually made. The deposit remains in a pool until the mortgage is sufficiently reduced. Thus possible loss from default is covered. Evidence of cooperation in the building industry in England is shown by the Building Industries National Council which includes the building societies, contractors, architects, and surveyors. Houses thus built are referred to as "council houses." There are nearly 3,000,000 of these built by the municipalities and government subsidized private enterprise.

That this movement has its bad aspects is brought out by H. W. Seaman in the "American Mercury." He states that "In the blessed name of slum-clearance or town-planning anything goes. Slum clearance has made great gaps in our towns and cities, and rows and groups of red-and-white brick and stucco boxes have been built in and beyond the suburbs to house evicted workers. In Beacontree, London's largest municipal housing estate 100,000 proletarians, all earning equal wages, live in houses more alike than peas." As for the construction of these houses Seaman recounts that "In Brownhills, Staffordshire, the town council made an inspection of its estates. In one house two members shook hands through a crack in the wall of adjoining flats extending from floor to ceiling. It was no worse than thousands of municipal 'tin houses' which are separated only by double sheets of asbestos." He further states that "All this has been done in the name of slum clearance, while actually most of the old slums remain; all the corporations have done is make new slums." However, in justice to Sir Harold Bellman, the impression is that Mr. Seaman is talking of the Council's drive to build rentals, whereas Sir Harold refers mainly to individual home ownership.

That there is a great deal of dissension concerning the mass production of living units in England, is further evinced by Arthur Calder-Marshall in "The Changing Scene": "Today, where the motto is 'Cheapness is all,' the styles have, if anything, grown worse. Every style is rampant, from the Olde Tudor to the Moderne. But all are fake. The bricks of which they are built are not properly baked; the timber used is not seasoned. A few years, often only a few months, and the walls sweat and discolor. Damp sets in in the spare bedroom. The mantelpiece cracks. The window frames warp and let in water between wall and frame. The windows swell and won't open and close unless they are planed down. Then they contract and the wind blows between the cracks. . . Noises are audible through walls and floors."

COSTUMING FOR THE LITTLE THEATER

(Continued from Page 11)

If the theater is very small, it is best to have costumes that are well made, and will therefore bear minute inspection at close quarters. Delicate colors and trimmings can be used effectively on a small stage. A very large stage, on the contrary, where the audience is at some distance from the players, will require of the costumes only a good basic line with vivid colors and a paucity of trimming. If the stage is outdoors, this is even more to be stressed, for here the pageant form of entertainment is usually given, due to difficulties of projection; and therefore very general and sweeping lines, and striking colors, are needed. Materials also range from the very good ones, or excellent substitutes for the small stage, to very cheap, though durable substitutes for the large stage.

Though the materials vary, they must adequately reflect the texture required; a velvet substitute must look like velvet, even if it is only flannel with streaks of paint for the high lights. Materials must also be chosen with an eye to the type of cloth used at the period of the play. Accessories must also be in keeping with the period of the play; lace, used on a costume which, historically, preceded the invention and use of lace, would be an anachronism indeed; unless the director were deliberately burlesquing the play.

Above all, the costuming of a play must reflect the entire mood, expression, and atmosphere of the time, and also the director's angle of production. If the process of costuming is kept within the bounds suggested here, and if the costumers work in harmony with the producers, the result is reasonably sure of being successful. Moreover, it will please, not only the director, but the actors and the public; but most of all, it will please the creators of the costumes themselves, for they have done a job with foresight, with consistent effort, and with the creative urge based on correct interpretation.



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EDITORIAL

WEEDING THE MODERN

STREAMLINES have done much in the fast moving world of today, and modern furniture, materials, colors, have brought a new vitality to our mode of living. But you too have noticed how crude, rough, inadequate, much of the so-called modern is. Modern has fallen prey to bad taste and it is the exceptional modern that is well designed, well made, well finished, and worthy to be given a place among good furniture. Interest in modern is increasing continually, but fakirs have flooded the market with pseudo-modern, superficial, temporary junk that is poorly constructed, poorly finished, and soon to be discarded with disgust.

Modern furniture, modern interiors do not have a precedent. Time has not had a chance to weed out the bad from the good, and too often a person's conception of modern is something entirely different from anything seen before, something bizarre, glaring, shocking, so stunning that one is numb after a short exposure.

Good design, good construction, demand a high price and accordingly leave the field wide open for the junk.

For those who can afford a good decorator, the modern future is fairly safe; they will be protected from striking, dramatic, restless interiors; they will be protected from cheapness in design, construction and finish. But heaven help the masses who want modern and who have to depend upon inexperienced salesmen to assist them. Manufacturers have an enormous responsibility but it is up to the public to demand better materials, better assistance, and not allow itself to be sold inferior junk which will not give satisfaction, will not look well, will not last, but *might* be the vogue.

THE AFFRONT OF FRONT

HOW simple it is to spend too much money. Putting up a front amounts to an American disease. Beautiful velvet drapes may make the little place look like a palace—except that they are skimpy, poorly made, and faded.

Why not go back to some of our American traditions and whether we have modern, Colonial, Spanish or Georgian, let us demand that it be real, of strong, sturdy construction and well made. Let us buy something good that we can afford and not some cheap grandiosity beyond our means.

Whoever it is, if that person has a home within his means that is attractive, well kept, and paid for, he is a happier man than the poor soul who is spending too much, putting on a show, clutching at the dollars to pay the bills, and then instead of standing on his own feet, expecting someone else to take care of him!

A few homely American virtues might knock out this unrest, dissatisfaction and uncertainty. It is an old axiom that you do not get anything for nothing, so why expect it now?

OUR GRASS IS GREEN

A REPORT from the Bureau of Industrial Service confirms our suspicion. Headlines read: "California Home Building Highest in Seven Years. Holds Second Place in Nation."

The California cities used in this survey were: Alameda, Berkeley, Fresno, Long Beach, Los Angeles, Oakland, Pasadena, Sacramento, San Diego, San Francisco, San Jose, Stockton and Vallejo.

Quoting again "New residences put up in these California cities provided shelter for 72,808 persons during 1937, a gain of 4,484, or 8 percent, above 1936 home-building. During the seven years ended with 1937 homes erected in these cities sheltered 267,984 persons, or about 74 per cent of the 36,927 estimated 7 year population increase."

Stop to consider the workmen employed on the actual construction of these houses, of the workmen employed in supplying materials and equipment, of the workmen employed in supplying those who supply the materials; not to mention the heads employed in designing, dratting, financing, furnishing and house-warming these houses!

In this enormous State it is difficult to realize the tremendous empire that eats, sleeps, needs houses, clothes, cars and recreation *ad infinitum*.

Business is good if we would just stop to think about it, and stop watching the stock market, the German borders, the typhoons in Japan. Why not go ahead with renewed energy, renewed courage and grasp the opportunities afforded by the highest peak of home building in seven years. Home construction in California in 1937 constituted more than 28 percent of the total for the seven year period of 1931 to 1937, inclusive, namely, $235,763,272, second highest in the nation.

A LETTER TO THE SECRETARY OF THE TREASURY

AT the meeting of the Executive Committee of the Southern California Chapter of the American Institute of Architects, held on August 22, the August 1st issue of *Time*, in which was illustrated the original prize winning design for the Jefferson nickel and the design as revised on order of the Fine Arts Commission, was studied and discussed. The Executive Committee has asked me to inform you that it is our unanimous opinion that the charming and beautiful design as prepared by the Artist is in no way improved, but is completely ruined in the revised form. It is quite evident that the Artist, in preparing the original design has incorporated therein great skill, excellent taste, and fine originality. We believe that if that design were used, it would set a new standard for metal coins of the United States.

As we understand that this design is now awaiting your approval, we urgently request that you do not accept the ugly revised design, but that you use the original, unhampered concept of the Sculptor. We are sure that you will be able to obtain an abundance of expert opinion confirming our judgment of the relative merits of these two designs.

Edgar Bissantz, Secretary

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CALIFORNIA STATE FAIR, the 84th exposition of the resources of the State, is held at Sacramento, September 2-11. The finest live stock may be seen, new developments in farming machinery, exhibitions of food from the housewives, also fine stitching and weaving. Art fills a department. The Horse Show is a nightly affair, and a racing program is well developed. Each evening an outdoor revue, featuring a symphonic band, dance sequences and a ballet, concluding with fireworks, is presented in front of the grandstand.

LOS ANGELES COUNTY FAIR, the seventeenth annual, opens September 16 and continues through October 2. Three new steel and concrete exhibit structures have been added to the half hundred buildings housing the major divisions into which the Fair is divided. The beautifully landscaped exposition park now covers 250 acres. New departments, new features, new entertainment, new exhibits, as well as the old and tried assets, characterize this achievement. The nightly horse show, as well as the harness and running races, are prized features. For the first time the Percheron Horse Association of America holds the annual National Percheron Show in the West. Between 400 and 500 of these huge draft animals from all parts of the United States are on display.

LA FIESTA DE SAN GABRIEL is held September 10-11, recalling the manners and customs of early times. As San Gabriel is rich in historic associations and mementoes, the fiesta holds interest for all visitors.

ADMISSION DAY, the 88th anniversary of the admission of California to the United States, is celebrated in various ways, September 9. At San Diego a historical parade is held. At Vallejo the celebration continues for three days, 9-10-11.

GRAPE DAY FESTIVAL is held at Escondido, September 9. This affair is now an established event, this being the thirty-first anniversary. It is held under the supervision of a local association of which Judge W. N. Bradbury is president.

DAYS OF SAN LUIS REY FIESTA, September 2-3-4-5, center around the adobe ruins of the Mission, east of Oceanside. Sunday, September 4, is San Luis Rey Day, with high mass at the old Mission in the morning, with a historical pageant, depicting the foundina, in the afternoon. A barbecue, carnival and fiesta may be enjoyed.

SPANISH VILLAGE ART CENTER, Balboa Park, San Diego, offers the second annual Art Fiesta, September 1-5. The main gallery shows the work of the artists of southern California, including paintings in oils, water-colors and pastels, also sculpture. A play depicting a few of the dramatic incidents in the life of El Greco, the great Spanish painter, written by R. Wendell Hastings, is an event of the Fiesta.

SAN FERNANDO MISSION holds a fiesta and barbecue, September 11, to raise funds for the reconstruction of the historic old edifice, founded 141 years ago by Father Lasuen. Field mass is celebrated at 10:00 a.m. with high church and civic officials in attendance.

LA PURISIMA, the restored Mission near Lompoc, holds a Mission Pageant and celebration, September 5.

FIESTA DE LA LUNA at Chula Vista, September 23-24, seems to promise something exceptionally romantic. Music and dancing must prevail.

MEXICAN INDEPENDENCE DAY FIESTA fills September 16, at Balboa Park, San Diego, to overflowing with gay greetings, music and song.

JUNIOR CHAMBER OF COMMERCE of California holds a convention, Septembe 16-18, at San Diego Headquarters at Hotel San Diego.

CHONITA, a musical play emphasizing the romance of Old Mexico, is given at the Ford Bowl, Balboa Park, San Diego, September 1-3. Later in the month, September 17, a Constitution Day program is presented at the same place.



The great open spaces created and arranged for the Weed Show at the Amymay Studios in Pasadena. Photograph by Robert Humphreys.

QUEST FOR BEAUTY

By ELLEN LEECH

BEAUTY is all around us, we feel it continually. Some of us more than others but the urge to express beauty is in everyone, although sometimes undeveloped. It can be nurtured until this hidden desire for beauty blossoms into reality.

This business of becoming educated has exposed us to mathematics, literature, music, but too much formal education in art has made it seem like a thing apart and thereby a conscious acceptance of beauty has been passed by. Appreciation must be experienced, must come from within and is developed from our sense of rightness in proportion, in balance, in color. There are no direct ways of learning it, no complete course to be studied, it is necessary to learn to be observant, to keep the eyes open.

One easy way to begin is to look at the buildings along the streets and analyze their proportions. Are the spaces of the windows and doors well balanced by the solid masses of the walls? Are the colors well chosen and do they present the house as a whole, or make the doors and windows stand out as unrelated spots?

Shop windows might be studied for developing this awareness to beauty. Are the articles on display in good relationship? Is there too much in the space? Is the area nicely broken up? Is there a harmony of color? Such windows give a splendid opportunity for developing judgment.

To vary the course, use flowers as a medium and work for pleasing relationship and good proportion in an entirely different way. Work with dried things to get beauty of line without being confused by color, proceed with compact masses to get balance and proportion of joyous color.

Without too many preparatory steps, roll up the sleeves of your thinking and study your own house. A good rule is "Order is Heaven's first law" and the dictionary states that order means right relationship. Then think of your chairs, tables, lamps, in relationship to each other and to the needs of the family.

Next determine what ideas you wish to portray in your home. Comfort, surely—and a place for each one of the family where he may enjoy this comfort and protection. There should be a welcome to friends, a feeling of hospitality. Use your furniture to bring these ideas into full expression. If comfort, protection, hospitality and function are understood, the result is bound to be beauty.

COUNTY FAIRS of unquestioned value to their communities and of general interest, with places and dates are:

Santa Clara County Fair, September 14-18.

Monterey County Fair, September 22-25, at Monterey.

West Riverside holds a Harvest Festival, September 2-5.

San Benito County Fair, at Hollister, October 6-8.

San Diego County Fair and Harness Racing, Del Mar, October 8-16.

THE WEED SHOW has become an important annual event at the Amymay Studio, 660 North El Molino Avenue, Pasadena. The dates are September 29 through October, and the hours are, Thursday, 12 to 10, Friday and Saturday, 10 to 10. It is advisable to choose an early or unusual hour for the visit to avoid the heaviest crowds, and each entry is worthy of attention. The established creed of the Show is "To bring the great joy of finding hidden beauty in common things".

JUNIOR LEAGUE of Los Angeles announces a series of Fashion Teas, to feature the very latest quirks of styles in clothes for fall and early winter. The first tea is held September 16 at 3 o'clock. Later dates are December 9 and February 10.

TWENTY LITTLE WORKING GIRLS announce a Champagne Ball, October 10, at the Cocoanut Grove, Ambassador Hotel, Los Angeles, with all proceeds donated to the Children's Hospital. Wayne King furnishes the music and a brief but entertaining floor show marks the event. Miss Daisy Parsons is the president of this organization.

NORTH SHORE PLAYERS of Lake Arrowhead are producing a motion picture for the dual purpose of raising money for charity and for a playhouse. The Players plan to give the picture a public screening, September 10-11, at the Lake. The film is a drama of mountain life with the story revolving around a piccolo-playing miner.

KATHERINE MUSELWHITE, author, lecturer and decorative consultant, announces classes in interior decoration, opening September 19, at her studio, 2521 13th Avenue, Los Angeles. Telephone Rochester 5251.

CALIFORNIA REAL ESTATE ASSOCIATION holds the thirty-fourth annual convention at San Bernardino during the week of October 3, which period has been proclaimed Real Estate and Home Ownership Week by Governor Frank F. Merriam.

WESTERN SAFETY CONFERENCE is held, September 12-16, at the Ambassador Hotel, Los Angeles, with Gerry H. Lockner as general chairman. The conference seeks the causes of preventable accidents in the home, on streets and highways and in industrial employment. Safety minded organizations in the eleven Western States and contiguous territory are interested and delegates are in attendance.

BETTER HOMES IN AMERICA competition resulted in an award going to Santa Barbara, according to advices received by Mrs. Taylor McDougall and Miss Pearl Chase, co-chairmen of the Santa Barbara better homes and garden week committee. This is the ninth year Santa Barbara has won an award in the nation-wide contest. Of the dwellings photographed in the report, forty-three were for homes and grounds costing less than $10,000.

CHILDREN'S FLORAL PARADE is held at Ocean Park, September 25. The children supply the flower-covered floats, which include wonderfully decorated kiddie cars, baby carriages and push wagons.



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The man in the ad may be seeing double but apparently he is delighted with the close-up of Miss Joan Bennett checking the plans of her new home with her architect, Wallace Neff, and builder, William Warmington. The pooch is unconcerned.

NATIVE DAUGHTERS OF THE GOLDEN WEST, Los Angeles Parlor, under the direction of the new president, Miss Anna T. Scheibusch, has enthusiastic plans for establishing the Annie L. Adair memorial fund. The major state project of the Native Daughters is more and more care for homeless children. A general meeting, with a breakfast, is held September 25.

SOUTHERN CALIFORNIA Clay Courts Tennis Championships are staged September 6-11 at Golden Hill Playground, San Diego.

THE AMERICAN AMARYLLIS SOCIETY holds the annual show in connection with the Los Angeles County Fair at Pomona, September 16-October 2.

BAKERSFIELD announces the fifth annual Frontier Days celebration, September 29-October 2, which will include a live stock show and cowboy contests.

LONG BEACH holds the Golden Jubilee Fall Festival, September 24-October 2. The festival parade is held September 28.

ANNUAL Southern California Open Golf Tournament animates Santa Monica, September 13-16.

INTERNATIONAL Star Boat Championship Regatta is held off San Diego, September 12-18, over the stretch of ocean just west of Coronado. The Regatta comes to the west coast for the seventh time and will be held in foreign waters for the next few years. It is stated that seventeen hundred of the one-design craft raced in various parts of the world to determine which boat and skipper gained the right to enter the contest. Coronado and San Diego Yacht Clubs are hosts for the occasion and fly flags of every nation in honor of the visitors.

CORONADO ISLAND RACE of the San Diego Yacht Club is held September 24-25. Santa Barbara Island race is scheduled for the same dates.

DOG SHOWS of note are scheduled as follows: Silver Bay Kennel Club's annual show is held at the Federal Housing Building, Balboa Park, San Diego, September 4-5; the Glendale Kennel Club hold the outdoor dog show at Chevy Chase Park, September 18; the Los Angeles County Fair Kennel Club announces the show at the fairgrounds, Pomona, October 1-2.

IN THE HISTORIC PATIO of La Casa Figueroa, Los Angeles, "Merienda" is served every Sunday afternoon by Paisanas as a method of bringing about the restoration of the old place. A group of California women have thus pledged themselves to sponsor the preservation of the last house in Southwest Los Angeles that is of Spanish-California construction. La Casa Figueroa was built by Ramon Figueroa, youngest brother of Jose Figueroa, who came as Mexican Governor to California in 1833. Ramon Figueroa married the granddaughter of Juan Francisco Reyes, who was Alcalde of the pueblo in 1793. This house was their home.

PACIFIC SOUTHWEST SECTIONAL TENNIS CHAMPIONSHIPS, the 12th annual, is held at the Los Angeles Tennis Club, September 23-October 2.

FOOD FASHION SHOW will be held at the Exposition Auditorium, San Francisco, October 8-15, exploiting the latest in time saving devices as well as the newest combinations in breakfast foods.

ONEONTA CLUB of South Pasadena again sponsors a lecture course beginning early in October. George C. Bush is chairman of the course. The series includes a lecture each month and the program includes Margarey Hillis, Osa Johnson, Abram Sachar, Brother Leo, Captain Craig and H. B. Kaltenborn.

MUSIC

AT HOLLYWOOD BOWL the summer festival season closes September 3, with Otto Klemperer conducting the symphony concert, and with Lotte Lehmann, soprano, soloist. The season has been a notable one in programs and in attendance. The operas, the soloists and the ballets have been of the highest order.

OPERA comes to the Hollywood Bowl again, September 7, when "La Boheme" by Puccini is directed by Armando Agnini. The cast includes Jean Tennyson, Rosemarie Brancato, Charles Kullmann and Richard Bonelli.

COMMUNITY MUSIC ASSOCIATION of Redlands, Mrs. George Mullen, president, closes a most successful season of concerts, September 2, with an unusual program by the Ernest Belcher Dancers. These summer season concerts are given each year at the Redlands Bowl.

THE SUMMER FESTIVAL SERIES at Santa Barbara, given at the new County Bowl presents the final event, September 3, with Richard Bonelli, baritone, the Los Angeles Symphony Orchestra, and the San Francisco Ballet.

JOHN CROWN, pianist, is heard in recital at the Savoy Theater, San Diego, September 13.

FEDERAL MUSIC PROJECT of Los Angeles, and the Independent Publishers, Authors and Composers Association announce the production of the new American opera, "Gettysburg", at the Hollywood Bowl, Friday evening, September 23. This opera, written by Arthur Robinson and Morris Hutchins Ruger, is staged in its entirety for the first time; hitherto it has been heard only in concert version. Gaetone Usigli conducts and serves as general director.

PRO MUSICA, Los Angeles Chapter, sponsors a concert as a benefit for its fall program fund, September 8, at the Wilshire Ebell Theater. Alessandro Canepari, tenor, and Antonio Albanese, pianist, are the artists.

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OCCIDENTAL COLLEGE announces a series of music and lecture events to be presented during the fall and winter in the Belle Wilbar Thorne Hall, new auditorium on the college campus. The auditorium is the gift of Charles H. Thorne of Pasadena and will be dedicated early in October with a recital by Richard Bonelli. The artists' series will present the Caravan Ballet; Conrad Bercovici, novelist; Luboshutz and Nemenoff, duo-pianists; Kathryn Meisle, contralto; the Mozart Choir Boys of Vienna; and Julien Bryan, travel commentator.

UNIVERSITY COLLEGE, downtown adult division of the University of Southern California, offers a course in operatic repertory during the fall term, starting September 19. Horatio Cogswell, of the faculty, presents the course on Thursdays for twelve weeks.

TWO OPERA READING CLUBS of Los Angeles present excellent programs throughout the season. Euterpe Opera Reading Club, Mrs. A. Bennett Cooke, president, and the Hollywood Opera Reading Club, Mrs. Alexander Adams, president, open the season in October and have arranged programs of both serious and light operas.

IN SAN FRANCISCO the opera season is eagerly anticipated. At the Jewish Community Center six illustrated operalogues will be presented by Victor Lichtenstein the operas selected from the season's list. Music, story and composers will be discussed.

OPERA ASSOCIATION of San Francisco announces the season will begin on Monday evening, October 10, with the opera "Mefistofele" by Boito, with Beniamino Gigli in the title role. The list includes two operas never given before by the San Francisco Opera Company. "Elektra" by Richard Strauss, and "Pelleas and Melisande" by Claude Debussy. There will be eleven subscription performances, to include "Lucia", "La Boheme", La Forza del Destino", "Andrea Chenier", "Cavalleria Rusticana" and "Don Pasquale". Elizabeth Rethberg will be heard, with Ezio Pinza, in Mozart's "Don Giovanni". "Coq d'Or" will be given with Lily Pons and Ezio Pinza. Following the San Francisco engagement the Association presents six performances in Los Angeles in November at the Shrine Auditorium.

SOUTHWEST SYMPHONY ORCHESTRA, directed by William M. Bower, welcomes community musicians as members and meets for rehearsal each Tuesday at 7:30 p.m., center room of the Olympic Swim Stadium, Exposition Park, Los Angeles. The orchestra will function, in a general way, after the manner of the Pasadena Civic Orchestra.

THEODORE KOSLOFF'S BALLET, featuring a company of a hundred dancers, appears at the Hollywood Bowl, Saturday night, September 17, with a full symphony orchestra. The program includes the world premiere of David Guion's "Shingandi", new African ballet, adapted from native dances of the interior of the Sudan. This ballet is preceded by Rimsky-Korsakow's "Scheherazade", Chopin's "Memories" and Weber's "Spectre de la Rose."

LAWRENCE TIBBETT, baritone, opens the Behymer concert season, Tuesday evening, October 4, with a song recital at the Philharmonic Auditorium, Los Angeles. Notable artists follow.

THEATER NOTES

MEXICAN PLAYERS, Padua Hills Theater, near Claremont, are presenting "Rancho Tapatio", a romantic comedy, nightly, Wednesday, Thursday, Friday and Saturday, with matinees on Wednesday and Saturday. All productions at Padua are gay with dancing, music and song.

PLAYHOUSE, Pasadena, also officially proclaimed State Theater, reopens September 26 for the fall season. The twenty-first year of continuous production begins with "Tovarich", Robert E. Sherwood's comedy from the Jacques Deval play. The second offering will be "O Evening Star" by Zoe Akin. All plays run approximately two weeks with matinees on Saturday, no Sunday performance. Gilmor Brown is the supervising director, and Charles Price, the managing director.

COMMUNITY PLAYERS of Palo Alta present a notable and well cast play each month, with other productions under the direction of the Special Programs Committee. The September through December season is outlined and season tickets may be procured.

September 15-16-17, "The Constant Wife" by W. Somerset Maugham.

October 13-14-15, "Daughters of Atreus" by Robert Turney.

GOLD HILL PLAYERS of Monrovia have scheduled an intensive autumn season under the direction of Mrs. Lee Lundberg. Vernon Young, formerly director of the Berkeley Little Theater, is named as the production manager.

LITTLE CALL BOARD THEATER, B651 Melrose, Los Angeles, with Frances Douglass Cooper as producing director, announces a diversified fall program. "Guests of Marcado" by Paul Fix opens the season, September 19. The following productions are scheduled: "The Master Builder" by Ibsen; "Katherine Shakespeare", a first play by an ambitious young actor, Dale Jennings; "Kaluga Isle" by Victor Marek, and a new dramatization of "Wuthering Heights" by a young playright, David Leigh.

HENRY DUFFY'S Summer Drama Festival is offering "The Far-off Hills" by Lenox Robinson at the Las Palmas Little Theater, Los Angeles.

BILTMORE THEATER, Los Angeles, is presenting Gertrude Lawrence in "Susan and God" by Rachel Crothers, opening September 12.

AT THE LOBERO THEATER, Santa Barbara, George Bernard Shaw's play, "Candida", opens September 23, with Paul Cavanagh as leading man opposite Ann Harding. Homer Curran and Luther Green are the producers and offer the production in San Francisco and Los Angeles. The Los Angeles engagement is scheduled to begin October 10, Biltmore Theater.

COMMUNITY PLAYERS of Riverside are making preparations for their fourteenth season as a play producing organization. The five or six plays to be produced this season will be staged by Leland Wilcox, newly engaged director of the Players. Mr. Wilcox, a Stanford graduate, returned to California this summer from Connecticut, where for the past two years he has been a graduate student in the Yale University Department of Drama, the nationally famous "workshop" school of the theater founded by George Pierce Baker. Among the plays under consideration by the play reading committee are the following: "Excursion," by Victor Wolfson; "Of Mice and Men," this year's Drama Critics Award play; "High Tor," Maxwell Anderson's comedy-fantasy; "Johnny Johnson" satirical comedy of a typical American's experience in the war; "Green Grow the Lilacs," a western folk drama full of traditional cowboy music; "Squaring the Circle," sprightly Russian farce poking fun at Soviet ideas of marriage. There is also some possibility of producing a musical comedy. "I'd Rather Be Right," or "Of Thee I Sing," are likely choices in this category. These plays meet the requirements of the Players in their aim of bringing to Riverside worthwhile drama.



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ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Contemporary work by local artists. John Rogoway is the gallery director.

CARMEL

CARMEL ART ASSOCIATION: The work of members in various media.

CLAREMONT

SCRIPPS COLLEGE: Opening fall exhibition, under the direction of Millard Sheets.

CORONADO

GALLERIES, Hotel del Coronado: Calitornia landscapes and Eastern painters.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by Western artists.

FILLMORE

ARTISTS BARN: To September 30, watercolors, oils and lithographs by Lawrence Hinckley.

GARDENA

GARDENA HIGH SCHOOL: Selections from permanent collection.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To September 17, etchings, woodblocks, designs and flower studies of Hawaii by Gare Williams.

BARBIERI AND PRICE, 9045 Sunset Blvd.: Black and white, and colored lithographs.

RAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: New exhibition of facsimile prints of contemporary drawings and watercolors, including leading moderns.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Twentieth Annual Exhibit through September.

LONG BEACH

ART ASSOCIATION, Villa Riviera: The work of members.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Landscapes by Ernest Browning Smith, Los Angeles painter, through September.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Decorative art exemplified in pictures for the home.

CHOUINARD SCHOOL, 841 S. Grand View: Fall term opens September 12. Classes in painting in relation to architecture—murals, frescoes and plastic design—are under the direction of Millard Sheets and G. Napolitano. Harwell Harris conducts a course in "Interior Decoration in Relation to Modern Architecture."

FEDERAL ART PROJECT GALLERY, 1638 Temple St.: Continuous exhibition of paintings in oils and watercolors, sculpture, lithographs and ceramics.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Exhibition by San Francisco regional painters through September and October. Everett C. Maxwell, director.

LOS ANGELES MUSEUM, Exposition Park: To September 10, original watercolors by Kay Nielsen; to September 20, lithographs by Clara Mairs; to September 19, prehistoric rock pictures from the Frobenius collection.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Fall term begins September 7, with an enlarged staff of instructors and additional courses.

PERRET RESEARCH LIBRARY, 2225 W. Washington' Exhibit showing growth in art.

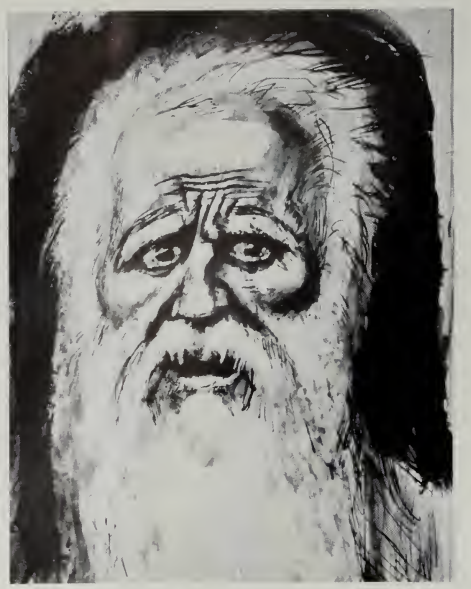
SOUTHWEST MUSEUM, Highland Park: Reopens September 1, with schedule 1 to 5 each day, except Monday. Exhibitions of art work of the American Indians. Portraits of Indians by Harrison Henrich.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Original watercolors from Walt Disney's "Snow White and the Seven Dwarfs." Airplane paintings by Alfred Owles.

U. C. L. A. CAMPUS GALLERY: Opening exhibition of fall term.

U. S. C. CAMPUS GALLERY: Oils, art craft and architectural exhibition.

STATE EXPOSITION BUILDING, Exposition Park: Selections from the permanent collection.



A new Shakespeare includes Boardman Robinson's "King Lear", a frantic old man with a wild and harassed look in his eyes. (Continued on Page 39)

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To September 25, paintings by Maurice Logan; sculpture by Raymond Puccinelli. September 24 is the deadline for entries in the annual exhibition of watercolors, pastels, drawings and prints to be held, October 2-30.

PALOS VERDES

ART ASSOCIATION: PALOS VERDES ART GALLERY, Public Library: Exhibition by members.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Oriental art in tapestry, ceramics and bronze.

HUNTINGTON HOTEL GALLERIES: Portraits and landscapes by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Oriental art. Paintings by California artists, including Richard Taggart, Aaron Kilpatrick, Burt Proctor, and Jessie Arms Botke, shown by appointment.

POTTINGER GALLERY, 171 East California St.: Prints and etchings, old and modern examples.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Continuous exhibition of the work of members, changed the first and fifteenth of each month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Prints by Benjamin C. Brown and Howell C. Brown.

E. B. CROCKER ART GALLERY: Opening September 4, an exhibition of paintings by northern California artists portraying the historical romance of the Golden Empire.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Paintings and drawings by Maynard Dixon; facsimile reproductions of Cezanne's pictures; paintings, drawings and etchings by Frederic Taubes; San Diego Art Guild exhibition.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Fine ceramics by Glen Lukens, and Jalanivich and Olson; handwrought jewelry in sterling by Margaret de Patta; objects in wood by George Vurek.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Watercolors and prints.

VERA JONES BRIGHT STUDIO, 165 Post St.: To September 24, oils and watercolors by Otis Oldfield. September 26 to October 15, watercolors by Alexander Neporte. September 19 to October 8, exhibition of foreign prints for children.

COUVOISIER GALLERIES, 133 Geary St.: To September 17, showing and sale of the original watercolors from Walt Disney's "Snow White and the Seven Dwarfs."

DE YOUNG MUSEUM, Golden Gate Park: Throughout September, French Silver from Three Centuries, recent accessions, prints by Julius Pommer, drawings by Edward Hagedorn, exhibition for the blind, and European textiles and costume plates. To September 25, photographs of the California Midwinter International Exposition, San Francisco, 1894. Opening September 27, prehistoric rock pictures from the Frobenius collection.

PAUL ELDER GALLERY, 239 Post St.: To September 24, watercolors by Augusta Rathbone. From September 26 to October 15, photographs of Galapagos by V. W. von Hagen.

NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN, 557 Market St.: Watercolor sketches by Louis Siegriest; leather craft by Inger Tellmann; decorated wood novelties by Cyril Ottolini; metal craft by C. F. Helmhamp; needle craft by Marie Jackson.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through September 10, paintings by Leon Kroll. Opening September 12, paintings by Rinaldo Cuneo, and sculpture by Brents Carlton.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through September 18, San Francisco Art Association annual exhibition of drawings and prints; through September 12, paintings by Max Beckmann; through September 25, California ceramics; through September 12, paintings by Amedee Ozenfant; through September 13, thirteen watercolorists; through September 30, exhibition of the American Artists Congress, San Francisco Branch; in the San Francisco Art Association Gallery, through September 13, sculpture by Vera Bernhardt, and paintings by Margery Nahl; through September 27, paintings by Jennie Vennerstrom Cannon; through October 11, paintings by Margaret Bruton.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: A group showing of paintings by California artists. In the print room, a collection of portrait sketches of European prelates drawn from life by Graziella Jacoby. A group of ceramics by Karl Bauer and Roma Mallet Bauer. Hand weaving by Fern White.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Special exhibits supplement the exhibitions of paintings and prints regularly on view in the Art Gallery and Library building. Color aquatints of English sporting scenes may be seen to September 15, when a group of architectural drawings made by Thomas Jefferson are shown. In the exhibition hall of the library, "Mexico in the Sixteenth Century" is portrayed.

SANTA ANA

SANTA ANA PUBLIC LIBRARY: Exhibition of watercolors by Marion Curtis to September 12. Lithographs from the press of Lynton Kistler to September 27.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Paintings in oils and watercolors by artists of Santa Barbara. Exhibition changed every two months. Gallery closed on Sunday.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To September 21, an exhibition of Venetian paintings from the collection of Samuel H. Kress of New York. To October 2, selections from the permanent collections, including Oriental art, and the art of Persia in ceramics, metals, textiles and miniatures.

MISCELLANY

ARTISTS wishing to exhibit paintings for sale or rent at the San Francisco Exhibition should submit their work to the Frances Webb Galleries, 2509 W. 7th St., Los Angeles, or 407 Stockton St., San Francisco.

SCULPTURE CONTEST for a monument to the Young Farmers of America, instituted by Millard Sheets to secure an appropriate sculptural work to be permanently placed before the Fine Arts Building of the Los Angeles County Fair at Pomona, shows nation-wide participation. Sixty-nine sculptors in fifteen States have entered scale model statues, which are shown during the Fair period, Sept. 16-Oct. 2. The winning sculpture is awarded $2,500.

PURCHASE PRIZE exhibit, sponsored by the Santa Paula Chamber of Commerce to encourage artists to paint its environs, resulted in the selection by Roscoe Shrader of a landscape by Cornelis Botke for the $150 purchase prize. A painting by Paul Lauritz won the popular vote.

FIRST HONORS in the twentieth anniversary prize exhibition in the galleries of the Laguna Beach Art Association went to Miss Jean Goodwin of Santa Ana, for her "Summer on the Shore." First honorable mention was given Norman Chamberlain of Hermosa Beach for "Harvest Dance"; and the second honorable mention to Fred Hocks of San Diego for his painting, "Whatever Gods There Be." Ann Craig, Glendale artist, won the Wesley Wall cash prize of $50 at the annual auction sale held at the galleries.

MILLARD SHEETS is executing three huge oil-on-canvas murals, depicting California history, for the Golden Gate International Exposition. Each of the murals measures thirty-eight feet tall and twenty wide. One depicts the early California Spanish period, the second shows the gold-rush days and the third is a modern rendering.

AN EXHIBITION of paintings, lithographs and drawings reproduced for Christmas cards by the American Artists Group is held through September 15 at the gallery of Mrs. Harold Hambidge Warner, 1514 Westwood Blvd., West Los Angeles.

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ONE NOON HOUR WITH PAUL SCHMITT

By EDWYN A. HUNT

ONE noon hour I was on my way to lunch on Kearney Street in San Francisco, and in passing Duncan-Vail Art store noticed an exhibition of watercolors in the window. They were vividly handled landscapes, and appealed to me because they seemed to be painted directly, without build up, or retouching, and yet they were modern in subject matter and feeling. I inquired in the store who the artist was and found out it was Paul Schmitt, a commercial artist of San Francisco.

Finally I made an appointment with Mr. Schmitt, and went over to his home in East Oakland to see him. He could not avoid me anyhow, as he had a broken foot, received in carelessly stepping off the curb on Market Street. Just goes to show! I found a tall, boyish chap with a bony frame, sandy hair and blue eyes. To me so characteristic of advertising men, and some of the best artists I have known have had something of the same strong physical make-up, and usually with blue gray eyes. Every once in awhile I hear some half-wit say, in speaking of a creative man or woman, "Oh, he is a crazy artist." The sanest men I have ever known, and the happiest, have been artists, and I will wager that good artists rate a higher I.Q. than any other group.

I was shown to his studio in the rear of the house, and found so much to enjoy that a half hour turned into an hour and a half, and then I made up my mind to go back soon for another talk.

Mr. Schmitt started out as a sign-board painter, then worked for the Realty Syndicate in Oakland, designing advertising cuts, and from that became a top flight commercial artist, creating catsup labels, real estate signs, etc. His father was a famous wood-carver, and it was only normal that Paul should evince an interest in wood-working. He made most of his own furniture for his home, and in between painting some of the finest still lifes, and watercolor marine pictures, he also has a hobby making very perfect model yachts.

Mr. and Mrs. Schmitt have ten children and he thought it would be nice to build boats for the boys to play with, and like so many fathers with their model trains, and model steam shovels, and model boats, he did more of the playing than his boys. In fact he played with model boats so well that he became an expert yacht builder, and his little perfections are in big demand. He makes every inch of them, too, including the metal pullies, and the oiled silk sails.

The boats are built up of laminated wood, and then carefully shaped to the finest possible degree of perfection, and the hull when completed is only a quarter of an inch in thickness. His streamlined models without decks are visions of sleek grace and speed, and they sail like grown-ups.

Out of this child's play Mr. Schmitt sponsored the building of a model yacht harbor near the Bay shore in West Oakland, and obtained $25,000 WPA money to build it. The city of Berkeley is going to assist in the building of a club house, and a long starting pier, where the boys can set the sails of the little boats and let them sail away into the east. There is a prevailing west wind at the harbor, and it only behooves the boys to set their rudders and sails perfectly to make a perfect crossing without touching either shore. I might say that I passed the model yacht harbor the other day, and all the boys had grown up.

Paul Schmitt has always loved the water, and when younger swam the Golden Gate. His spare time is spent watching the break of the waves, and their nuances of color. He is always out on the how or stern of the ferry boats watching the water as he goes to and from his office in San Francisco, and I imagine it will be a sad day for all sailors when the shuttling ferries cease to run, and they have to trundle across the magnificent Bay Bridge to and from work.

He studied art at the Arts and Crafts School in Oakland where so many fine artists received their training, and then studied in the old San Francisco School of Fine Arts, but I imagine his greatest training was obtained just working. The creative mind always finds a way to learn how to do whatever it thinks of doing. And the truly creative mind seems to be extremely versatile also. His craftsmanship is just as much an expression of the artistic instinct as his fine watercolors and oils. I never forget the words of John Donovan, one of our great marine artists who said, "A good cobbler is just as much an artist as I am."

By the time this article goes to press Paul will have had a one-man show of his watercolors at the City of Paris in San Francisco. I had the pleasure of a pre-view, and wanted very much to own one of them. They are vividly painted portraits of local yachts and famous boats against the intriguing background of the Bay region. He builds his pictures methodically and truly, but his boats careen, and the waters wash over the decks. His sailors fit their environment, and out of each picture one gets a vivid impression of life. Where necessary he uses his washes freely to give form, and very often he builds up his color by recurring brush strokes like the impressionists painted, but the finished results are never too studied in appearance.

I might mention in finishing that he belongs to a group of commercial artists who call themselves the Thirteen Watercolor Artists. Maynard Dixon was instrumental in starting the group but has since had to drop out. They formed the association because they found it difficult in San Francisco to show their wares in the local galleries. Most of the stuff that is shown in this city of benighted art has to be styled to fit the moronic offspring of Cézanne, and these fine artists did not want to lower their own standards every time they painted a picture for the public.

CALIFORNIA POETS' CORNER

TO A RED DOOR

By IRENE WILDE

The wisdom learned of earth and sky forewarned
Your fiber to eternal vigilance.
Behind your valor I can hide unscorned
My hesitation and my bitter chance.
My secret scar and shirt of prickling hair
You contradict with cheerful arrogance
To the inquisitive, and my despair
In your report finds gallant countenance.
Your vindication, gay, intrepid door,
Will hold me in your debt forevermore.

TO A PATRICIAN LADY

By MAUD OAKES VOLANDRI

Quiet lies upon your face. You know.
 You've watched the flimsy, tilting years careen
 Their zigzag pattern down the Stream. You've seen
Your youngest plans capsize and sink below
The surface. Churned and twisted, still they flow:
 Not drowned, not dead, yet never have they been
 Nor shall they be, but dreams. You are serene.
In dignity, you've found the way to go.
Patrician to your dainty finger-tips,
 With gentle step, and measured speech, you live
The masterpiece you'll never mould. Your lips
 Portray the smile your paint-brush will not give.
 And even the Stream, all turbulent and deep,
 Reflected in your eyes, would seem asleep.

Our Poets of the Month

IRENE WILDE has a book of poetry, "Fire Against the Sky" coming out this month, published by Liverigbt. During the past three years Miss Wilde has been the winner in an even dozen poetry contests, among them the 1938 Barrows prize, offered by the Georgia State Poetry Society and judged by Louis Untermeyer; for a poem on aeronautics offered by the Women's International Association; and in contests sponsored by *Kaleidograph, The North Carolina Poetry Review,* and other poetry magazines.

Miss Wilde lives in Los Angeles and is lihrarian for the Roosevelt Evening High School.

Maud Oakes Volandri (Mrs. Alfredo R. Volandri) is a San Francisco woman, and has appeared previously in the POETS' CORNER.

ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Contemporary work by local artists. John Rogoway is the gallery director.

CARMEL

CARMEL ART ASSOCIATION: The work of members in various media.

CLAREMONT

SCRIPPS COLLEGE: Opening fall exhibition, under the direction of Millard Sheets.

CORONADO

GALLERIES, Hotel del Coronado: California landscapes and Eastern painters.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by Western artists.

FILLMORE

ARTISTS BARN: To September 30, watercolors, oils and lithographs by Lawrence Hinckley.

GARDENA

GARDENA HIGH SCHOOL: Selections from permanent collection.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To September 17, etchings, woodblocks, designs and flower studies of Hawaii by Gare Williams.

BARBIERI AND PRICE, 9045 Sunset Blvd.: Black and white, and colored lithographs.

RAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: New exhibition of facsimile prints of contemporary drawings and watercolors, including leading moderns.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Twentieth Annual Exhibit through September.

LONG BEACH

ART ASSOCIATION, Villa Riviera: The work of members.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Landscapes by Ernest Browning Smith, Los Angeles painter, through September.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Decorative art exemplified in pictures for the home.

CHOUINARD SCHOOL, 841 S. Grand View: Fall term opens September 12. Classes in painting in relation to architecture—murals, frescoes and plastic design—are under the direction of Millard Sheets and G. Napolitano. Harwell Harris conducts a course in "Interior Decoration in Relation to Modern Architecture."

FEDERAL ART PROJECT GALLERY, 1638 Temple St.: Continuous exhibition of paintings in oils and watercolors, sculpture, lithographs and ceramics.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Exhibition by San Francisco regional painters through September and October. Everett C. Maxwell, director.

LOS ANGELES MUSEUM, Exposition Park: To September 10, original watercolors by Kay Nielsen; to September 20, lithographs by Clara Mairs; to September 19, prehistoric rock pictures from the Frobenius collection.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Fall term begins September 7, with an enlarged staff of instructors and additional courses.

PERRET RESEARCH LIBRARY, 2225 W. Washington' Exhibit showing growth in art.

SOUTHWEST MUSEUM, Highland Park: Reopens September 1, with schedule 1 to 5 each day, except Monday. Exhibitions of art work of the American Indians. Portraits of Indians by Harrison Henrich.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: Original watercolors from Walt Disney's "Snow White and the Seven Dwarfs." Airplane paintings by Alfred Owles.

U. C. L. A. CAMPUS GALLERY: Opening exhibition of fall term.

U. S. C. CAMPUS GALLERY: Oils, art craft and architectural exhibition.

STATE EXPOSITION BUILDING, Exposition Park: Selections from the permanent collection.



A new Shakespeare includes Boardman Robinson's "King Lear", a frantic old man with a wild and harassed look in his eyes. (Continued on Page 39)

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To September 25, paintinas by Maurice Logan; sculpture by Raymond Puccinelli. September 24 is the deadline for entries in the annual exhibition of watercolors, pastels, drawings and prints to be held, October 2-30.

PALOS VERDES

ART ASSOCIATION: PALOS VERDES ART GALLERY, Public Library: Exhibition by members.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Oriental art in tapestry, ceramics and bronze.

HUNTINGTON HOTEL GALLERIES: Portraits and landscapes by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Oriental art. Paintings by California artists, including Richard Taggert, Aaron Kilpatrick, Burt Proctor, and Jessie Arms Botke, shown by appointment.

POTTINGER GALLERY, 171 East California St.: Prints and etchings, old and modern examples.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Continuous exhibition of the work of members, changed the first and fifteenth of each month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Prints by Benjamin C. Brown and Howell C. Brown.

E. B. CROCKER ART GALLERY: Opening September 4, an exhibition of paintings by northern California artists portraying the historical romance of the Golden Empire.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: Paintings and drawings by Maynard Dixon; facsimile reproductions of Cezanne's pictures; paintings, drawings and etchings by Frederic Taubes; San Diego Art Guild exhibition.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Fine ceramics by Glen Lukens, and Jalanivich and Olson; handwrought jewelry in sterling by Margaret de Patta; objects in wood by George Yurek.

ARTISTS' COOPERATIVE GALLERY, 156 Geary St.: Watercolors and prints.

VERA JONES BRIGHT STUDIO, 165 Post St.: To September 24, oils and watercolors by Otis Oldfield. September 26 to October 15, watercolors by Alexander Neporte. September 19 to October 8, exhibition of foreign prints for children.

COUVOISIER GALLERIES, 133 Geary St.: To September 17, showing and sale of the original watercolors from Walt Disney's "Snow White and the Seven Dwarfs."

DE YOUNG MUSEUM, Golden Gate Park: Throughout September, French Silver from Three Centuries, recent accessions, prints by Julius Pommer, drawings by Edward Hagedorn, exhibition for the blind, and European textiles and costume plates. To September 25, photographs of the California Midwinter International Exposition, San Francisco, 1894. Opening September 27, prehistoric rock pictures from the Frobenius collection.

PAUL ELDER GALLERY, 239 Post St.: To September 24, watercolors by Augusta Rathbone. From September 26 to October 15, photographs of Galapagos by V. W. von Hagen.

NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN, 557 Market St.: Watercolor sketches by Louis Siegriest; leather craft by Inger Tellmann; decorated wood novelties by Cyril Ottolini; metal craft by C. F. Helmhamp; needle craft by Marie Jackson.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through September 10, paintings by Leon Kroll. Opening September 12, paintings by Rinaldo Cuneo, and sculpture by Brents Carlton.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Through September 18, San Francisco Art Association annual exhibition of drawings and prints; through September 12, paintings by Max Beckmann; through September 25, California ceramics; through September 12, paintings by Amedee Ozenfant; through September 13, thirteen watercolorists; through September 30, exhibition of the American Artists Congress, San Francisco Branch; in the San Francisco Art Association Gallery, through September 13, sculpture by Vera Bernhardt, and paintings by Margery Nahl; through September 27, paintings by Jennie Vennerstrom Cannon; through October 11, paintings by Margaret Bruton.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: A group showing of paintings by California artists. In the print room, a collection of portrait sketches of European prelates drawn from life by Graziella Jacoby. A group of ceramics by Karl Bauer and Roma Mallet Bauer. Hand weaving by Fern White.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Special exhibits supplement the exhibitions of paintings and prints regularly on view in the Art Gallery and Library building. Color aquatints of English sporting scenes may be seen to September 15, when a group of architectural drawings made by Thomas Jefferson are shown. In the exhibition hall of the library, "Mexico in the Sixteenth Century" is portrayed.

SANTA ANA

SANTA ANA PUBLIC LIBRARY: Exhibition of watercolors by Marion Curtis to September 12. Lithographs from the press of Lynton Kistler to September 27.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Paintings in oils and watercolors by artists of Santa Barbara. Exhibition changed every two months. Gallery closed on Sunday.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: To September 21, an exhibition of Venetian paintings from the collection of Samuel H. Kress of New York. To October 2, selections from the permanent collections, including Oriental art, and the art of Persia in ceramics, metals, textiles and miniatures.

MISCELLANY

ARTISTS wishing to exhibit paintings for sale or rent at the San Francisco Exhibition should submit their work to the Frances Webb Galleries, 2509 W. 7th St., Los Angeles, or 407 Stockton St., San Francisco.

SCULPTURE CONTEST for a monument to the Young Farmers of America, instituted by Millard Sheets to secure an appropriate sculptural work to be permanently placed before the Fine Arts Building of the Los Angeles County Fair at Pomona, shows nation-wide participation. Sixty-nine sculptors in fifteen States have entered scale model statues, which are shown during the Fair period, Sept. 16-Oct. 2. The winning sculpture is awarded $2,500.

PURCHASE PRIZE exhibit, sponsored by the Santa Paula Chamber of Commerce to encourage artists to paint its environs, resulted in the selection by Roscoe Shrader of a landscape by Cornelis Botke for the $150 purchase prize. A painting by Paul Lauritz won the popular vote.

FIRST HONORS in the twentieth anniversary prize exhibition in the galleries of the Laguna Beach Art Association went to Miss Jean Goodwin of Santa Ana, for her "Summer on the Shore." First honorable mention was given Norman Chamberlain of Hermosa Beach for "Harvest Dance"; and the second honorable mention to Fred Hocks of San Diego for his painting, "Whatever Gods There Be." Tom Craig, Glendale artist, won the Wesley Wall cash prize of $50 at the annual auction sale held at the galleries.

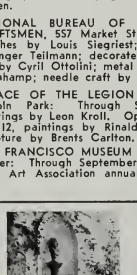
MILLARD SHEETS is executing three huge oil-on-canvas murals, depicting California history, for the Golden Gate International Exposition. Each of the three panels measures thirty-eight feet tall and twenty wide. One depicts the early California Spanish period, the second shows the gold-rush days and the third is a modern rendering.

AN EXHIBITION of paintings, lithographs and drawings reproduced for Christmas cards by the American Artists Group is held through September 15 at the gallery of Mrs. Harold Hambidge Warner, 1514 Westwood Blvd., West Los Angeles.

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ONE NOON HOUR WITH PAUL SCHMITT

By EDWYN A. HUNT

ONE noon hour I was on my way to lunch on Kearney Street in San Francisco, and in passing Duncan-Vail Art store noticed an exhibition of watercolors in the window. They were vividly handled landscapes, and appealed to me because they seemed to be painted directly, without build up, or retouching, and yet they were modern in subject matter and feeling. I inquired in the store who the artist was and found out it was Paul Schmitt, a commercial artist of San Francisco.

Finally I made an appointment with Mr. Schmitt, and went over to his home in East Oakland to see him. He could not avoid me anyhow, as he had a broken foot, received in carelessly stepping off the curb on Market Street. Just goes to show! I found a tall, boyish chap with a bony frame, sandy hair and blue eyes. To me so characteristic of advertising men, and some of the best artists I have known have had something of the same strong physical make-up, and usually with blue gray eyes. Every once in awhile I hear some half-wit say, in speaking of a creative man or woman, "Oh, he is a crazy artist." The sanest men I have ever known, and the happiest, have been artists, and I will wager that good artists rate a higher I.Q. than any other group.

I was shown to his studio in the rear of the house, and found so much to enjoy that a half hour turned into an hour and a half, and then I made up my mind to go back soon for another talk.

Mr. Schmitt started out as a sign-board painter, then worked for the Realty Syndicate in Oakland, designing advertising cuts, and from that became a top flight commercial artist, creating catsup labels, real estate signs, etc. His father was a famous wood-carver, and it was only normal that Paul should evince an interest in wood-working. He made most of his own furniture for his home, and in between painting some of the finest still lifes, and watercolor marine pictures, he also has a hobby making very perfect model yachts.

Mr. and Mrs. Schmitt have ten children and he thought it would be nice to build boats for the boys to play with, and like so many fathers with their model trains, and model steam shovels, and model boats, he did more of the playing than his boys. In fact he played with model boats so well that he became an expert yacht builder, and his little perfections are in big demand. He makes every inch of them, too, including the metal pullies, and the oiled silk sails.

The boats are built up of laminated wood, and then carefully shaped to the finest possible degree of perfection, and the hull when completed is only a quarter of an inch in thickness. His streamlined models without decks are visions of sleek grace and speed, and they sail like grown-ups.

Out of this child's play Mr. Schmitt sponsored the building of a model yacht harbor near the Bay shore in West Oakland, and obtained $25,000 WPA money to build it. The city of Berkeley is going to assist in the building of a club house, and a long starting pier, where the boys can set the sails of the little boats and let them sail away into the east. There is a prevailing west wind at the harbor, and it only behooves the boys to set their rudders and sails perfectly to make a perfect crossing without touching either shore. I might say that I passed the model yacht harbor the other day, and all the boys had grown up.

Paul Schmitt has always loved the water, and when younger swam the Golden Gate. His spare time is spent watching the break of the waves, and their nuances of color. He is always out on the bow or stern of the ferry boats watching the water as he goes to and from his office in San Francisco, and I imagine it will be a sad day for all sailors when the shuttling ferries cease to run, and they have to trundle across the magnificent Bay Bridge to and from work.

He studied art at the Arts and Crafts School in Oakland where so many fine artists received their training, and then studied in the old San Francisco School of Fine Arts, but I imagine his greatest training was obtained just working. The creative mind always finds a way to learn how to do whatever it thinks of doing. And the truly creative mind seems to be extremely versatile also. His craftsmanship is just as much an expression of the artistic instinct as his fine watercolors and oils. I never forget the words of John Donovan, one of our great marine artists who said, "A good cobbler is just as much an artist as I am."

By the time this article goes to press Paul will have had a one-man show of his watercolors at the City of Paris in San Francisco. I had the pleasure of a pre-view, and wanted very much to own one of them. They are vividly painted portraits of local yachts and famous boats against the intriguing background of the Bay region. He builds his pictures methodically and truly, but his boats careen, and the waters wash over the decks. His sailors fit their environment, and out of each picture one gets a vivid impression of life. Where necessary he uses his washes freely to give form, and very often he builds up his water by recurring brush strokes like the impressionists painted, but the finished results are never too studied in appearance.

I might mention in finishing that he belongs to a group of commercial artists who call themselves the Thirteen Watercolor Artists. Maynard Dixon was instrumental in starting the group but has since had to drop out. They formed the association because they found it difficult in San Francisco to show their wares in the local galleries. Most of the stuff that is shown in this city of benighted art has to be styled to fit the moronic offspring of Cézanne, and these fine artists did not want to lower their own standards every time they painted a picture for the public.

CALIFORNIA POETS' CORNER

TO A RED DOOR

By IRENE WILDE

The wisdom learned of earth and sky forewarned
Your fiber to eternal vigilance.
Behind your valor I can hide unscorned
My hesitation and my hitter chance.
My secret scar and shirt of prickling hair
You contradict with cheerful arrogance
To the inquisitive, and my despair
In your report finds gallant countenance.
Your vindication, gay, intrepid door,
Will hold me in your debt forevermore.

TO A PATRICIAN LADY

By MAUD OAKES VOLANDRI

Quiet lies upon your face. You know.
 You've watched the flimsy, tilting years careen
 Their zigzag pattern down the Stream. You've seen
Your youngest plans capsize and sink below
The surface. Churned and twisted, still they flow:
 Not drowned, not dead, yet never have they been
 Nor shall they be, but dreams. You are serene.
In dignity, you've found the way to go.
Patrician to your dainty finger-tips,
 With gentle step, and measured speech, you live
The masterpiece you'll never mould. Your lips
 Portray the smile your paint-brush will not give.
 And even the Stream, all turbulent and deep,
 Reflected in your eyes, would seem asleep.

Our Poets of the Month

IRENE WILDE has a book of poetry, "Fire Against the Sky" coming out this month, published by Liveright. During the past three years Miss Wilde has been the winner in an even dozen poetry contests, among them the 1938 Barrows prize, offered by the Georgia State Poetry Society and judged by Louis Untermeyer; for a poem on aeronautics offered by the Women's International Association; and in contests sponsored by *Kaleidograph, The North Carolina Poetry Review,* and other poetry magazines.

Miss Wilde lives in Los Angeles and is librarian for the Roosevelt Evening High School.

Maud Oakes Volandri (Mrs. Alfredo R. Volandri) is a San Francisco woman, and has appeared previously in the POETS' CORNER.

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Meredith Willson, composer of numerous orchestral suites and popular tunes has now published his first book, "What Every Young Musician Should Know." He is heard every Thursday over NBC on MGM's "Good News of 1938".

AIR WAVES

By MARTEN E. LAMONT

VOICE VERSUS VISION

SURPRISING as it may seem to the easily adaptable, radio is still an exceedingly unknown quantity. In spite of the seemingly "entente cordiale" on the part of newspapers and motion pictures they are both pretty wary of this growing twofold menace. Newspapers find that radio reporters have an annoying way of de-vitalizing the day's news by announcing it the night before. There was a big furor about that some years ago, which died down only to be renewed recently. You've probably noticed the recent absence of radio columns and publicity in your daily papers. They feel, quite naturally, that it's all giving and no getting on their part.

As for motion pictures, any detrimental effects of radio are offset by the publicity afforded their people by appearing on the air, to say nothing of the nice sum of money involved. For in most cases the salary paid a contract player for appearing on a program belongs to the studio. Movie contracts are very cagey about such things, even to the extent of stipulating television rights over the actor.

SOUND SANS SEEING

ALTHOUGH radio technique is getting more polished, it's still essential to use stage expository methods such as "Here comes Henry carrying a gun. He looks awfully mad. You'd better hide that letter you have in your hand, and stop trembling, Oscar." By which we gather, if the wife didn't turn the dial to Rudy Vallee just then, that Henry is approaching, he's carrying a gun and he's angry, also that Oscar is afraid and has a letter in his hand.

Of course, if it's well handled you don't notice the exposition of facts. And personally we like it much more than a sophisticated picture that taxes the imagination to the bursting point, only to hear that "Really, my dear, you didn't get the vital meaning *at all,* it's like this——."

However, the next time you think a radio dialogue dull or childish, remember that their scope is a great deal narrower than screen or stage.

For instance, on the "Headline News" Jack Johnstone, the producer, keeps a staff of three researchers on the jump every day. This C.B.S. feature presents every Saturday the inside story of the most exciting journalistic feat of the week. Easy enough, you'd think, but the trouble lies in that most reporters work alone. For example, the case of the newsreel cameraman who last year attempted to photograph a New England golf tournament while suspended high in the air by a cluster of gas-filled balloons seemed perfect. The balloons carried the hapless man far afield until he was finally brought down by the marksmanship of a farmer and his shotgun. A swell story, but there was no way of getting dialogue to put it across the air.

ANOTHER LANGUAGE

A YOUNG girl speaks a line in an old voice. "More wrinkles," exclaims the producers, and the girl tightens her lips and adds ten years. The next time you hear an announcer introduce a program without a musical background, you'll know he came on "cold." If later in the show he narrates without a musical introduction he's making a "dry speech."

If you hear a musician improvising during a scene, he's just "noodling around." The orchestra can cut into a player's last speech with a big musical

effect and "wipe him out." But if the orchestra stays softly in the background for an emotional scene they are just "sneaking it under." To "fade in" means the orchestra comes in gradually and a "quick kill" means just that.

When the program engineer "kills the studio" he has turned down, or "faded" the master control, used when there are several "mikes" on the stage. This is called a "mechanical fade" in contrast to the one executed by the actor's walking or backing away from the "mike."

When the cast ad libs, it is called a "walla walla." It has nothing to do with Washington, but is derived from the less precise days of early radio when crowd effects were obtained by having everyone repeat over and over "walla, walla, walla."

FALL PROGRAMS

SUFFICIENTLY wide in taste to offer you a choice of what you might like to listen to during the winter months.

Music

MARION TALLEY: Featuring this soprano star with Joseph Kostner's orchestra and the Hollywood Singers under the direction of Paul Taylor. Sunday 1:00 to 1:30 p.m. NBC-Red Network.

JEAN SABLON: Popular singer featuring French and English songs. Sunday 1:30 to 1:45 p.m. NBC-Blue Network.

FORD SUNDAY EVENING HOUR: The Ford Symphony Orchestra and Chorus with great conductors and guest stars. Sunday 5:00 to 6:00 p.m.

KATE SMITH HOUR: The "Songbird of the South" will inaugurate her eighth consecutive year on the Columbia network when her musical variety hour returns to the air waves Thursday, September 29, 8:30 to 9:30 p.m.

BENNY GOODMAN'S "SWING SCHOOL": The renewal, effective Tuesday, September 27, will mark the start of the third year's sessions of Goodman's popular CBS "jam sessions." Tuesday 6:30 to 7:00 p.m.

CHESTERFIELD SHOW: Musical program. Renewal effective Wednesday, September 28, 8:30 to 9:00 p.m.

Variety Programs

THE CHASE AND SANBORN PROGRAM: Variety show featuring Don Ameche as emcee, Edgar Bergen and Charlie McCarthy, Dorothy Lamour, Nelson Eddy, the Stroud Twins and Robert Armbruster's Orchestra. Sundays 4:00 to 5:00 p.m. NBC-Red Network.

GOOD NEWS OF 1939: Variety program with Robert Taylor, Fanny Brice Frank Morgan and MGM talent. Meredith Willson and his Orchestra. Thursdays 5:00 to 6:00 p.m. NBC-Red Network.

THE KRAFT MUSIC HALL: Variety hour with Bing Crosby, Bob Burns, John Scott Trotter's Orchestra and the Paul Taylor Chorus. Thursdays 6:00 to 7:00 p.m. NBC-Red Network.

VARIETY SHOW WITH BOB HOPE (Starts Sept. 27). Tuesdays 7:00 to 7:30 p.m. NBC-Red Network.

THE JELLO PROGRAM STARRING JACK BENNY (Returns October 2): Comedy show with Benny, Mary Livingstone, Don Wilson, Kenny Baker, Phil Harris' Orchestra, Andy Devine. Sundays 8:30 to 9:00 p.m. NBC-Red Network.

THE SIGNAL CARNIVAL: Variety program with Ben Alexander as emcee; Charlie Marshall, the singing cowboy; Barbara Jo Allen as Vera Vague; guest stars; Meredith Willson and the Orchestra; the Signal Guardsmen Quartet and Marshall's Mavericks. Sundays 6:00 to 6:30 p.m. NBC-Red Network.

THE SEVENTY SIX REVIEW: Variety program featuring Conrad Nagel, master of ceremonies; David Broekman's Orchestra; James Newill, and vocal chorus. Mondays 8:00 to 8:30 p.m. NBC-Red Network.

THE GILMORE CIRCUS: Comedy circus program with Cliff Clark as barker and ringmaster, Cliff Arquette as Aunt Addie, and others. Felix Mills Orchestra. Fridays 9:00 to 9:30 p.m. NBC-Red Network.

JACK HALEY: Half-hour show beginning Friday, October 14. Ted Fiorito's Orchestra has also been selected for the program, with the supporting talent yet to be announced. Friday 9:30 to 10:00 p.m.

JOE PENNER: Radio and motion picture star, will inaugurate a new half-hour series of comedy broadcasts, abetted by his gang of loyal stooges and Ben Pollack's Orchestra. Broadcast over CBS beginning Thursday, September 29, 5:30 to 6:30 p.m.

AL JOLSON SHOW: Supported by Martha Raye, Parkyakarkus and guests in a half-hour variety show. Tuesdays 8:00 to 8:30 p.m.

EDDIE CANTOR'S "CARAVAN": Will start over the Columbia network Monday, October 3, 7:30 to 8:00 p.m.

Drama

IRENE RICH: Dramatic sketches starring Irene Rich, with Gale Gordon and supporting cast. Sundays 7:15 to 7:30 p.m. NBC-Red Network.

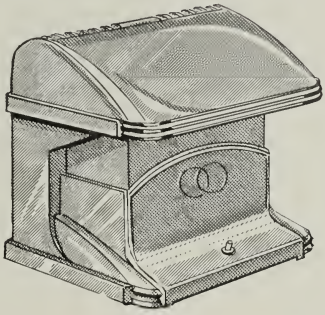
ONE MAN'S FAMILY: Dramatic serial of a present day American family. Sundays 8:30 to 9:00 p.m. NBC-Red Network.

THOSE WE LOVE: Dramatic program of family life. Mondays 4:30 to 5:00 p.m. NBC-Red Network.

AMOS 'N' ANDY: Blackface skit. Monday through Friday 7:00 to 7:15 p.m. NBC-Red Network.

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JOHN S. MASON
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J. J. McCARTHY
919 State St., Santa Barbara
CLIFFORD PORTER
8818 Sunset Blvd., Los Angeles
CARROLL SAGAR
7121 Beverly Blvd., Los Angeles
GEORGE C. SAGAR
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VIOLET TURNER SEARCY
3117 West Sixth St., Los Angeles
HARRIET SHELLENBERGER
8653 Sunset Blvd., Los Angeles
BENNO SIMANK
3117 West Sixth St., Los Angeles
HARRY SOMERVILLE
811 S. Gramercy Pl., Los Angeles
ROSS THIELE
2570 Fifth Ave., San Diego
GEORGE V. TOWNSEND
3216 Beverly Blvd., Los Angeles
MIRIAM VAN COURT
8925 Wilshire Blvd., Los Angeles
RUTH WRIGHT
[illegible] Wilshire Blvd., Los Angeles



Two of the neighbors come in to look at the latest arrival. Grandmamma insists he is already spoiled, while mother with her black shining hair has little to say. Expressive, curious figures that may be seen at the shop of Jane Belew, Glendale.

MANLEY CERAMICS

CALIFORNIA is beginning to believe in her destiny. And why not when the State is so frequently referred to as the coming cultural center of the country? In music and drama as well as in art and architecture the center does seem to be drifting to a location on the Pacific Coast. Individual examples as well as massed presentations mark the drift.

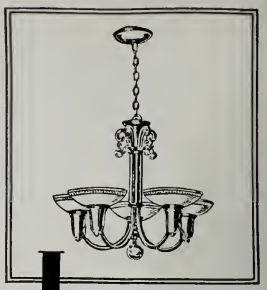
A specific instance of original production is the work of Jean Manley, a young Hollywood artist who is creating the most fascinating and individual small figures in ceramics. These are so entirely her own as to need a whole category of expressions to define. Whether she uses one figure or a group, each is full of vitality, each emphasizes character; they are never banal but display the beauty of whimsicality. To these delightful flights of fancy is added a keen sense of humor, with both governed by an exceptional technique.

Native clay forms the base of the modeling but Miss Manley does all of her own coloring, using a commercial underglaze and obtaining her tone effects by mixing. Because of this her color-range is singularly her own and widely varied, running through the entire chart, dusty pinks, clouded yet strong blues, greens, browns and yellows.

Jean Manley believes with Lin Yutang that "Art is both creation and recreation" and these elfin creatures represent her escape from her more conventional work. In the beginning they were a genuine divertissement, made for her own amusement but the clamor for more and again more made by friends and admirers has forced the continuation of the output. Miss Manley's work is entirely spontaneous, wherein lies the true spirit of art, and she cleverly proves that the function of humor is to give brightness to a dark world.

The raw details of reality have no place in Miss Manley's ceramic world, which is shot through with a wise and merry philosophy, bearing a roguish flavor of enchantment. Her small creatures may be formed of clay but they are never earth-bound. They dwell in the borderland of fact and fancy.





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This graceful mantel of classic Georgian influence is one of the many authentic designs revealed in the opening of a complete mantel display at Colonial Shops in Los Angeles. An entire new showroom has been devoted to an interesting exhibit of mantels to suit every size and style of interior. Of special interest are several beautiful designs executed in natural wood finishes after the provincial manner. Appropriate settings for each mantel create an atmosphere of unusual charm.

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An Early American maple cupboard with drawers above and storage space below, and two old maple side chairs with rush seats. From the Old Walnut Shop in Glendale.

REFINISHING ANTIQUES

By VERNE MARTIN

IF YOU are going to buy antique furniture there are only two courses open to you: to go to the reputable antique dealer, or to haunt all the highways and byways, dig in the dark and dirty corners of the second hand stores, run down all the advertisements, attend all the auctions and thus pick up a piece here and there. It seems to be a growing conviction, based upon much experience, that the safest and most economical way in the long run is to buy antique furniture from a reputable dealer who restores his own pieces and guarantees their condition, or who has connections with good artisans and craftsmen who have an intimate understanding of antique furniture.

Unless you want to make an extended study of woods, furniture construction, dyes, stains, bleaches, chemicals, shellacs, varnishes, oils, lacquers and a dozen other items, I advise one and all not to attempt the repairing and refinishing of antiques on your own part. Do not misunderstand me, for I have seen some beautiful work done by amateurs, but, on the whole, every cabinet maker and finisher who specializes in antiques will agree that more damage has been done by amateurs to fine furniture than can be blamed upon Father Time.

There are collectors who believe a piece should be left in the condition in which it is found. That is well and good for museum pieces but few collectors have room in their homes for museums; and pieces of furniture, new or old, have to be useful. In other words, the majority of the furniture found nowadays has to be restored. The rare exception is usually something like a fine old card table or chest, which has been standing in the same house for the last hundred years or so, with never hard usage and little moving about. Even these, all too frequently, have been submitted to the yearly necessity of being respectably "shined up" at house-cleaning time, with a coat of varnish applied over the accumulated soil until all the natural beauty of the wood in grain and color is lost. It is not at all uncommon to find a splendid piece with many coats of various colors and kinds of finish, barn paint, house paint, red stain and all the rest. To leave a beautiful antique in such a condition is like leaving a fine old masterpiece which is found to be covered with the daubing of an unknowing amateur.

In restoring antique furniture no attempt should be made to restore it to its original state of perfection. If one were to do that it would be far simpler to buy new reproductions. Age has given antique furniture a certain mellow dignity and charm that only the years of constant use can give. It is sacrilegious to make a glaring mongrel out of a dignified old piece. It should be restored as far as possible to practical usefulness without disrupting any of its intimate charm. All the distress marks and patina should be left intact. The finish should be as near the original as is practical for usefulness. No stain should be used unless necessity demands it. There are cases where chairs were made of beech to use with a cherry table, or, sometimes a cherry chest will have poplar panels in the ends. The combining of woods was a common practice in the days when our antiques were made. It is not always logical nor in good taste to leave the woods in their natural color in such cases, and ability and experience are demanded in blending them into a harmonious whole. If you *must* play around with your own restoring do your experimenting with small and inexpensive articles not too old, and leave your fine pieces with the man who knows and loves his work.

Antique furniture bought discreetly and thoughtfully is not only a good investment but when properly restored will give all the service that can be expected of new furniture and in addition gives one the sense of charm and restful relaxation found in the home of our ancestors. In this day of hustle and bustle and speed a home that can give some of the calm and peaceful living of our fathers is to be really appreciated.

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MODERN HEIRLOOMS

By HENRIETTA McFARLANE

HANDWOVEN tapestry has always had a challenge peculiarly its own, for it combines the pictorial value of a painting and the texture interest of a brocade. There is a tradition, too, that tapestry should definitely express the life of the time; and until recent years there was patriotic lament throughout this country that we must content ourselves solely with whatever came from the European looms.

The viewpoint that America has not only historical and artistic subjects worthy of the weavers' skill, but a public which is responsive to this medium was established by the artist, Lorenz Kleiser. As a young man, Mr. Kleiser was trained in the weaving center of Aubusson, France. He came to America some twenty years ago and established, near Edgewater, New Jersey, the counterpart of an old-world tapestry weaving center. There, in the shadow of Manhattan Island, he designed cartoons and supervised the weaving of elaborate panels that today hang in museums, art galleries and the homes of connoisseurs throughout the country. Three years ago, the artist and his wife, on a leisurely sightseeing tour of the country, arrived in California and were so impressed with the beauty of the country that they decided that here, rather than in the crowded centers of the east, a more truly representative weaving center could be created. The weavers from their eastern looms came to join them at Hawthorne and to give this small California community the distinction of having the only studio in the United States where tapestry panels and furniture coverings are being woven by hand from contemporary design.

The flowers and foliage of California have been the inspiration of many of the themes in the panels and coverings now being made at the looms. The red and yellow flowers of the guava have been used in the design for a sofa. The day lily and the amaryllis have been among other flowers whose form and colors have been reproduced for chair coverings. In general these fabrics show the lighter colors at the top, working down to the darker shades in the seat and cushions.

The modernized treatment in these tapestry designs has practical as well as artistic justification. In tapestry weaving there can be no compromise in the matter of workmanship. In the last thousand years there has been no increase in the speed of weaving. Human fingers can carry the weft through the warp, following an intricate pattern, only so fast. If the pattern is not too fine, half a square foot is a good day's work for an expert weaver, and on very fine work a few square inches only can be completed even by the most dexterous. The large tapestries in art collections are the work of months —sometimes of years—on the part of craftsmen. Obviously in labor and materials alone they are costly. The smaller panels and chair coverings designed for the modern home, with their simplified patterns, can be produced by these same weavers in a few weeks without sacrifice of workmanship; and this factor is all important when one considers that these sturdy fabrics have the life expectancy of heirlooms.

All modern tapestries are made in much the same fashion as those made by European ladies during the middle ages. To them tapestry weaving was a domestic art comparable to the quilting of our colonial grandmothers. Working under the direction of the lady of the manor, ladies of quality

(Continued on Page 39)

Above on the left is an English wing chair. The tapestry covering of the sofa carries the red and yellow leaves of the guava flower in its design. The chair on the right is an occasional with a simplicity of tapestry design that makes it practical for the small home.



One of the weavers working at the Kleiser Looms in Hawthorne, California. Photographs by Hugo Grenzbach.

• ANTIQUES •

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AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

SINCE hopeful Noah sent forth the dove to learn the state of the weather, men have sought variously to guess what was coming next—storms or fair weather, a gray sky or a blue one.

Puzzled young gentlemen, with a nickel or a quarter, have persuaded small brothers to obtain a confidential report on the state of sister's heart.

Business men study the temperamental lines of economic charts, while stock market and race track investors seize with anxious gratitude the slightest seemingly authentic tip.

Political candidates are now posting weather vanes to catch the wayward breezes and barometers to note whether or not they are due to have a chilly day on November 6.

In every department of life some effort is forever being made to guess tomorrow's weather. It is the most constant occupation of mankind, the most common of pastimes, the most sadly touched with man's eternal hopefulness.

Yet, except for the field of meteorology itself, there have been no evidences of progress at weather prophecy. Man still never knows just what tomorrow may bring. All on which he may depend, with any certitude, is that the afternoon may be fair for a picnic or a ball game.

The science of meteorology, on which mariners have based their charts, moved correspondingly with the pace of transportation—from the sailing vessel to the airplane. From a half meditative watchfulness of clouds and stars, the seaman turned to a small steel dial.

Not until 1643 when Torricelli invented the barometer did meteorology become precisely a science rather than a collection of ancient and medieval sayings. Columbus sailed mainly by the old signs like—"a red sky at night is a sailor's delight."

An American development of the eighteenth century was the "long snipe nose" of Ichabod Crane, which Washington Irving described "looked like a weather cock perched upon his spindle neck, to tell which way the wind blew."

But not all the tips of experts, the ancient weather signs, the barometer, the nose of Ichabod Crane, or the sadly acquired wisdom of veteran publishers, could warrant a safe guess about which of the current books may be recalled by Americans a few years from now.

I have often thought that were I ever to write a book, I'd devote a good deal of time to thinking of an arresting title, indeed more than to the contents. A terrifically bright title not only helps to sell the book, but it invariably haunts the reader's memory more than a long story or a collection of characters.

Unless a novelist's name is well known, a sort of trade name like Coca Cola, the title of a book is apt to be its principal selling feature, and the casual shopper—which most book buyers are—may be guided considerably by the label on the cover.

Thus the name of the book must be unhesitatingly intriguing. Whether it applies at all to the contents is of secondary importance. Old Vermont maple syrup may not come from anywhere near Vermont, but it savors of rural goodness and traps the shopper.

Naming a book is like naming a baby. No one expects a Rose to look like a rose, except perhaps during the first week or so. Any advertiser selecting a name for a new product knows that the choice is of great importance. Years ago it was not so true that a book title needed to be catchy, like Wheaties or Flit. Competition was slight and a book could stand at once on its contents. Hence there were many mere name titles—like Hamlet, Ivanhoe, etc. At that time a book title was hardly needed for anything more than identification, and they could have simply been numbered. A play by Shakespeare could have been called Shakespeare's Fifth Play, like Beethoven's Fifth Symphony. But plays and novels were then, like music, comparatively scant. If that system were used today, we'd have Faith Baldwin's Fifty 'Leventh Novel.

An efficient writer now should keep a notebook in which he can jot down stock titles which occur to him, which have a poetic twinge, and which can be used for almost any kind of romantic novel—something like "Spring Always Comes" or "Spring Never Comes." But those are suitable titles for only the romantic manuscript and for other types a more seizing title is necessary. Some writers have a flair for thinking of titles which seem to have an almost offhand brilliance. Because of that, Pulitzer Prizes or a few crackerjack prizes, anyhow, should be awarded for titles alone. I want to nominate the following—

"Morally We Roll Along," by Gay MacLaren. A record of the American traveling chatauqua after the Civil War. Mark Twain, William Jennings Bryan—and Calvin Coolidge—were chatauqua players.

"Characters in Order of Their Appearance," by Romilly Cavan. A title taken from the customary words on a theater program. It suggests that a writer could use something like "No Resemblance to Living Persons Intended" for an average novel with unauthentic characters.

"Facts That Undergird Life," by Paul Scherer. A book of sermons, although at first glance you may expect it to be a treatise on corsets, garters and other accoutrements which gird life.

"It Might Be Verse," by Wilfred Funk. The title of a collection of poetry. If I write a book of prose I should use "It Might Be Prosy."

"Beating About the Bush," by Brian O'Brien. A travel book about adventures in the jungles of the Cameroon. Besides beating about the bush, however, Mr. O'Brien doubtless sometimes came straight to the point of some unhospitable bushman's javelin.

"I'm a Stranger Here Myself," by Ogden Nash. For an assemblage of Nash rhymes about this world in which we are all bewildered strangers, I think the title deserves first prize—as do the contents.

By the way, I have a set of unused titles of my own origin. They are not anywhere near as good as the ones I have mentioned above, but I shall be glad to sell them cheap—or at a real bargain should any buyer get enthusiastic and want all of them. If I can sell these, I may even go into the business. Weary after writing a story, any novelist likes to have a grab bag of titles into which he can reach with no more than a bit of arm exercise.

Some of mine are geographic—from an atlas. For an Oriental story I have "East of the Brahmaputra" and for a story of old Arizona I have "South of the Rio Grande." Californians may know that south of the Rio Grande is Mexico, but some Eastern readers won't—and "north" has been used before.

Margaret Mitchell drew her title, "Gone With the Wind," from a poem, so I have a few titles from poems which you may want. I'll sell "Against the Wind" from "As slow our ship her foamy track against the wind was cleaving." Or you could take "Slow Our Ship," which sounds very literary, too. It could refer to the saying—"waiting for our ship to come in."

If you want a well known name title you can have my "Horatio at the Bridge," but how you're going to pertain it somewhat to your story is your problem. I just think of them.

Since titles of tomes were stenciled on stones,
Penned on papyrus or vellum,
The matter that's moot is not do they suit,
Not do they tell 'em—but sell 'em.



Photograph by George Haight

A traditional hall showing the modern influence in the adjoining room. Garrett Van Pelt and George Lind, architects. Cheesewright, Mason & Company, interior decorators.



A modern living room with a classical influence blending old and new pieces.

WILL MODERN REPLACE Traditional?

By EDGAR J. CHEESEWRIGHT, A.I.D.

DURING the past few years modern has been taught quite extensively in the schools and colleges of this country and, in consequence of this, the age must necessarily be tremendously influenced by these teachings. However, I modestly assume to state, as my conscientious opinion, that the traditional will never be replaced by the newer influence. I do not feel that the modern type of architecture can comply with the average American idea of a comfortable, permanent, livable home—in other words a place in which one can relax and rest.

The American people are very much influenced by tradition. Take for example the Restoration of Williamsburg; the country as a whole has been deeply interested in this work for it is part of our background as a nation. What a thrill we all get from a beautiful example of a genuine Chippendale, Sheraton, Hepplewhite, Duncan Phyfe, or even from a fine reproduction. The works of such old masters are certainly much more satisfying and restful than anything produced in the modern style. What joy it gives one to be able to display a piece of furniture, china or painting which may have been in the family for generations. Today many pieces of furniture, glass, china, textiles are being reproduced from the data obtained in the Williamsburg Restoration as well as in the American Wing of the Metropolitan Museum in New York and other places of this nature.

Some weeks ago I read a compilation of styles exhibited by the Furniture makers of the United States at the Mid-year Exhibition. To my surprise, only six per cent of the furniture produced today is in the modern style and this percentage is in the cheaper grades of furniture. Sixty per cent of the furniture exhibited and sold throughout the country is in the traditional style. The decorators and furniture makers of today are reproducing only the best examples of interior decoration and furniture from that awful period from 1850 to 1890. There has been a distinct revival of the better things of that period because they fit in very well with the modernized traditional interiors.

Some months ago I heard a lecture by a modernist whose idea was to throw out everything and start "from scratch." The people attending this lecture represented the intelligentsia of the community and I could feel them fairly bristle with antagonism at his suggestion. This architect was planning to build a modern house for some clients whose home had been in New England for generations. They were supposed to give up a marvelous collection of old furniture, all of which was very dear to them. As a matter of fact, they could not have used such pieces in a modern house, for consistency is a jewel not to be ignored.

The modern interior can be made quite livable and comfortable as well as pleasing in color and interesting to live in for a time but I do not believe it makes a restful atmosphere for a permanent home. To my mind the modern house requires constant "living up to" and in order to be entirely consistent one should dress to harmonize with the surroundings—a difficult thing to do in this busy world.

I do feel that modern architecture has its distinct place in public buildings, hospitals, schools, apartment houses, etc., because of its functionability, and where regimentation is necessary. I can see it used successfully in a desert home or a home at the seashore where the country harmonizes with the severe lines of the building, and where the home is used for a period of a few months only, but I cannot see a modern house looking quite happy in a beautiful rolling country covered with oak and eucalyptus trees. It reminds me of a stranded Mississippi river steamboat waiting for the next flood.

However, at the risk of seeming to contradict myself, I must speak of an example of a modern home which I had the pleasure of studying recently. It is a house in rolling country with beautiful oak trees dotting the hills and it really nestles into the landscape perfectly. It is the only modern house I have ever seen which I considered suited to its surroundings. I nevertheless still feel that there was some traditional Japanese influence even in this strictly modern product.

It is gratifying to see that the architects in this part of the country are building houses which are distinctly Californian. The interiors show the modern influence on the traditional styles, in which one can use the beautifully designed Eighteenth Century with an occasional Early Victorian piece and a few pieces of French or Italian Provincial. In this way we can be modern without neglecting or forgetting the traditions of our ancestors.

I do not wish to convey the impression that I am against this new style. I use it as often as possible in my work and have had great pleasure in executing modern rooms where they can be suitably adapted to conditions.

If you feel that you would like to go modern, please take my advice, don't sell, give, or throw away your lovely old things. The time will surely come when you or your children will want them again.



Photographs by Padilla

THE RESIDENCE OF
MISS JOAN BENNETT
IN HOLMBY HILLS, CALIFORNIA

WALLACE NEFF, ARCHITECT
WM. C. WARMINGTON, BUILDER
SCHOEN AND KING, LANDSCAPE ARCHITECTS







The home of this young and blonde screen star is pleasingly gracious, charmingly simple. The broad sweep of the roofs is accented by tile ridges, and tall, balanced chimneys. Dignified and reserved, it is a home that offers a graceful invitation to its guests.

The view on the cover is the entrance hall to the home of Miss Joan Bennett, the little chairs with their tall backs accentuating the extreme height and vertical lines of this whimsical Alice-in-Wonderland room. The walls are a soft turquoise blue, the woodwork of bleached wood, the rug on the floor a beautiful needlepoint.

In the playroom is a large, unusual and interesting fireplace, architecturally dramatic and an excellent background for the French Provincial furniture. The walls are a French gray blue, the rug a rough texture in blues and yellows. The coverings are French bourrettes and hand-woven materials. Behind the paneled doors beyond the fireplace is a small bar neatly fitted in and ready to serve its purpose. When not in use, it is concealed behind closed doors.

In the dining room the walls are done in lovely French Provincial hunting scenes, the rug in soft green is magnificent with a deep chiseled border, lovely walnut furniture has the graceful curves and delightful sophistication of refined Provencal. It calls to mind delicious stuffed quail and breast of pheasant.

Miss Bennett's bedroom is done in soft shades of turquoise and peach. A lovely draped four-poster Provincial bed is quaint and charming. The walls are covered in a chintz to match the bed curtains, the same chintz being used in the dressing room and bathroom.

Other rooms in this home are the library-living room, which is a little more formal, has a very beautiful needlepoint rug in shades of seafoam green and harmonizing drapes of green. In this room is a portrait of Miss Bennett and her children. Another interesting room is the powder room, done in white and green stripes with a black muslin rug bordered with hand painted roses. The curtains are white chintz edged with green grosgrain ribbon and a small padded dressing table gives this little room a feeling tout a fait francais.



Photographs by Waters & Hainlin



THE HOME OF MRS. V. LEMER

in Piedmont, California

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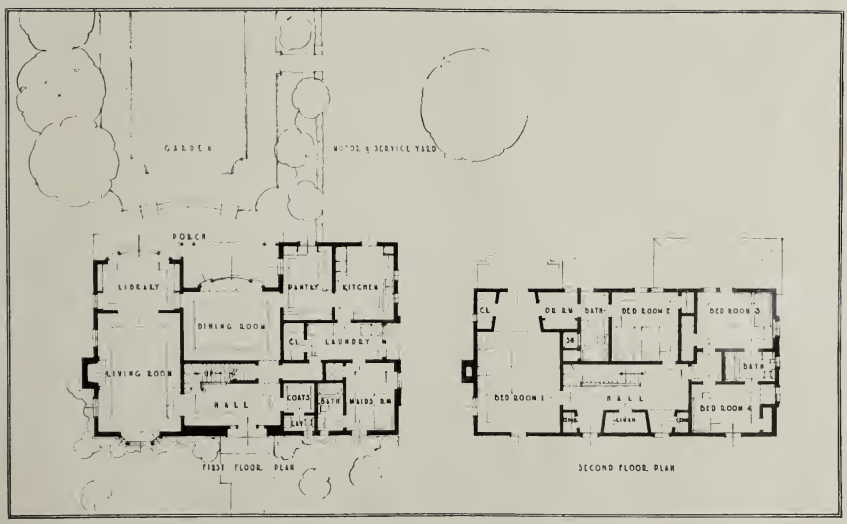
Of Normandy architecture with interesting timberwork, steep roofs and heavy split shakes. this residence has a beautiful view from its tree-crowned hill. The interiors are in French Provincial, true to the French Normandy traditions and radiating a warm hospitality. The material used as draperies in the living room is an especially beautiful hand-blocked French Toile having a mellowed cream background and the pattern in soft shades of French blue, old rose, warm brown, and light touches of pastel yellow and green. This Toile sets the color keynote for the room, all the fabrics following its shades. The sofa is upholstered in a petit point tapestry with a brown background and flowers of blue and rose. Other pieces are upholstered in complementing chintzes, linens and French tapisserie. The woods are mostly of hickory with cabinets of beechwood, all with the soft satiny finish of French Provincial. The carpet is in a very mellow gold tone. Accessories are distinctively simple, lamps of brass and bronze with glass chimneys and parchment and mica shades, authentic pictures and a fine carved gilt framed mirror are important in the decorative scheme.



Photographs by Mott Studios

1727 BUCKINGHAM ROAD
Los Angeles, California

CHARLES O. MATCHAM, ARCHITECT
Offices of
Earl Heitschmidt, Charles O. Matcham, Paul O. Davis
MIRIAM VAN COURT, A.I.D., INTERIOR DECORATOR





Although in detail this residence is purely Colonial, the general character of the interior design follows no conventional style other than one which has proved suitable and popular in California. It might be called a modern blend of French and Georgian. The exterior color scheme is simple—slightly grayed white walls, a steel gray-blue shingle roof and shutters. By using gray-blue Venetian blinds throughout the interior of the house, the architect has provided an additional architectural feature to the exterior color design. The keynote of the interior color scheme is a powder blue, the drapes and upholstery being carried out in off-white to contrast with the deeper tones of the beautiful, old walnut and mahogany furniture.

In the living room the walls are pale powder blue, the carpet a soft mauve. The sofa is upholstered in a beautiful hand-blocked linen, the same material as the drapes. A pair of love-seats are off-white. Color accents are supplied by the Sheraton chairs upholstered in violet and coral. The bergere is a powder blue to match the walls. In the library end of the room, the casement curtains are off-white the large chair off-white, the love-seat coral. At the opposite end of the room is a fine old 18th century Italian desk of the type found in northern Italy.





In the dining room the walls are yellow chartreuse, the drapes raw silk in green chartreuse with powder blue linings. The furniture is Hepplewhite and Sheraton, the seats of the chairs upholstered in powder blue and yellow chartreuse stripes.

The master bedroom with adjoining dressing closets and bath, continues the blue color scheme. Old Venetian furniture in a soft shade of yellow has contrasting pieces of burl walnut. The walls are a dusty Venetian pink.

An interesting feature of the plan of the first floor is the wide opening between the living room and library which can be closed by louvered doors, thereby assuring quiet and privacy when so desired, or the doors can be thrown wide so as to provide virtually one large room for entertaining. Another noteworthy feature are the large bay windows of the library and dining room which can be readily opened, providing easy access onto the garden terrace where tropical bamboo furniture makes a gay background for flowers and people.





Photographs by Berne-Merge



WINTERBROOK,

THE RESIDENCE OF

MR. AND MRS. D. W. WHITMAN

in Laurel Canyon near Los Angeles



ARTHUR C. MUNSON
ARCHITECT







Where did you find this lovely old house! is the invariable exclamation of the guest. But it is a new house fitting so nicely into a grove of eucalyptus trees that it would seem to have been there a long time.

Coming into the entrance hall, two stories in height, there is a hospitable, old world feeling of sturdy timbers and fine old furniture. The floor is of wide planks, the walls of cream colored plaster. An old map of England hangs over a sofa in blue velvet. On the stairs is a primitive painting of a farmhouse scene.

In the living room the walls are the color of rich cream, the woodwork and beams a weathered driftwood. Next to the fireplace are bookshelves which extend into a book alcove, increasing the privacy of erudite bookworms. The furniture is old pieces arranged informally in keeping with the atmosphere of a country home.

In the master bedroom is another fireplace carrying on the feeling of gracious hospitality that characterizes the whole house. The walls and the brick chimney are painted an old cream color. The furniture is old pine, the color of amber. The little rug, blue, cream and coral.

The kitchen is a sitting-room kitchen with walls of chocolate brown, woodwork of cream, amber colored tile and a linoleum floor of cream with orange and brown plaid. The painted furniture departs from the Early American tradition and introduces a gay Mexican air, the little chairs hailing from Ensenada.



Photographs by H. D. Carsey



INTERIORS IN THE RESIDENCE OF MR. AND MRS. A. H. RUDE

in Los Angeles, California

WILSON, MERRILL & ALEXANDER, Architects

H. DREW McNAMARA, Interior Decorator

The interiors of the residence of Mr. and Mrs. Rude are carried out mainly in a modernized version of the eighteenth century French periods.

The living room provides a soft peach-colored background for the interesting woods and fabrics in the furniture. The peach color begins in the washed broadloom carpeting and carries up in three tones of peach to the walls and draperies. Very little color accent is used in the room, the variations being mainly in the woods and fabrics. Contemporary pieces have been placed near authentic pieces to relieve formality. The love-seat and Aubusson chairs, all authentic reproductions, are relieved by the modernized Baroque pedestals and Bisque lamps in the bay window. The Louis XVI sofa is framed by two contemporary tables, and the antique lamp bases are modernized by fringed shades. An interesting setting is noted in the two velvet marquis by the fireplace in the right foreground.



The breakfast room is done in a yellow and blue combination, forming a perfect foil for the beautiful mahogany in the Regency table and chairs. The crisp curtains against the yellow figured wallpaper and striped chair seats make this an ideal breakfast room. Mrs. Rude's bedroom again carries a French peach and blue color harmony. The carpet and walls shaded in peach form a background for the light walnuts and marquetry in the commodes and night-stands. The room is mainly Louis XV in feeling, relieved by plain blue velvet in the draperies and bedspread. The outstanding pattern is introduced in the French scroll of the engraved mirror cornice, which is repeated in traponto work on the velvet bedspread. The criss-cross curtains, again in peach color, are of embroidered lace, trimmed in crystal fringe. The chaise longue combines peach and blue in a small figured brocade.









INTERIORS
IN THE HOME OF
MR. AND MRS. J. M. HIRSCH
IN LOS ANGELES, CALIFORNIA

FRAZEE AND TORREY
INTERIOR DECORATORS

Photographs by Paramount Photo Service

Fresh, smart, new interiors have given this home built several years ago a renewed vitality and strength for contemporary living. A quiet color harmony is found in all the rooms and flowing curves rather than restless straight lines are stressed in the modern furniture.

At the top of the opposite page is a view of the comfortable breakfast nook. Its coziness has given it the extra advantage of serving as a game nook in the evenings. The gay wallpaper is grayed chartreuse and coral, the floor rubber tile in two shades of brown, the built-in furniture mahogany. Breakfast or a midnight snack are equally inviting.

In the library the walls and ceiling are of rose-beige okema wood. The drapes of textured satin are rose, beige and cocoa brown. Wide window expanses with Venetian blinds and flush panels of light supply ample but diffused light augmented by good looking modern lamps at strategic intervals. Added color and informality are attained by the covering of the semi-curved desk and specially designed radio of natural pigskin. The arms of the davenport are likewise of pigskin with the seat and back upholstered in a brown furry material. Over the radio is a sandblasted circular window of recessed glass containing bowls of trailing ivy. A tuffit is covered with zebra cloth in tones of beige and brown.

The living room and dining room are combined, the wall between having been taken out and replaced by the circular built-in seat with the row of shelves behind it and above the panel of light. The dining end is extremely simple in design. The draperies and upholstery are blonde and coral shades, the furniture light bleached woods, the chairs backed with natural pigskin. The beautiful parque flooring has been left exposed, the narrow broadloom strip repeating its pattern.

The living room is quiet and simple in harmonizing tones of tans and beige. Over the mantel is a sandblasted mirror, surrealistic in feeling with tenuous tree-women and fanciful fawns. The huge armchairs are covered in a light teddy-bear material. Two raisin colored statues silhouetted against perpendicular lighting add poised balance to the room.

At the bottom is a view looking toward the dining end, which can be shut off by pulling the curtains together. A small, low table has been designed exactly to fit the curve of the seat.









Photographs by W. P. Woodcock

THE PENTHOUSE OF MRS. LILLIAN BILLUPS

Decorated and Described by Louise Fritz, Interior Decorator



IN Mrs. Billups' Westwood penthouse, designed by Architect William Stickney, the sunny living room done in restful tones of blue and rose commands delightful views of the mountains and the sea. The blue satin drapes frame the views without obstructing them and contrast with the light gray-blue walls.

The furnishings are eighteenth century. A pair of chairs in rose velvet expresses the owner's preference for solid colors, the combination of plain pile with plain lustrous fabrics, broken only by one chintz chair. A pair of old whale oil lamps with Sheffield bases is used at each end of the English sofa. The other lamps have antique French oil bases.

In the foyer beige walls contrast with a deep blue carpet and a chartreuse regency bench, the only piece of furniture. The living room opens onto a small deck. Here yellow cushions are used with white iron furniture and potted plants have pink and blue blossoms.

The small dining room is made to seem uncrowded by using delicate furniture and eggshell moire curtains against white wallpaper with a small gold pattern. The interiors of the corner cupboards are painted pink to match the trimmings of the drapes and to harmonize with pink damask table linens. Crystal accessories are in keeping with the lightness of the room.

Soft tones of blue and beige are used throughout the apartment relieved by the pattern of the chintz draperies in one bedroom and the yellow taffeta draperies against dusty pink walls in the other bedroom.



Photographs by Fred Dapprich

A PINE PANELED ROOM OF THE 18TH CENTURY

Decorated by
Simank-Searcy, A. I. D.



IN the year 956, King Edwy granted a little village called Kettering to one of his Thanes. But it would seem that Thane Aelfsige, the Goldsmith, never found his grant for the manor of Ketteringge had belonged to the Abbot of Burgh from the year 664, and besides, the grant had read "You are granted in the name of the Savior of the world a piece of land that is called 'At Cytringan'." It was very confusing to the Thane, because he had been granted Cytringan which already belonged to the Abbot. However, being a rather prepossessing type of Thane, he moved in anyway and the place thereafter was called "At Kettering." In the course of time the "At" was dropped.

Time passed and in 1227 the village rose to the dignity of a town by royal charter. It grew gradually until it became quite wealthy and many fine homes were built. In 1720 a particularly fine one, called the Fuller House, was erected on one of the main thoroughfares. One of the rooms that the original owner was particularly proud of was paneled in beautifully grained pine with doors of black walnut put together with sturdy old iron nails, and the latest thing in folding shutters that at night could be fastened with a large hand-wrought iron hasp. Each succeeding generation, however, covered the walls with thick coatings of white paint. Not

(Continued on Page 40)



Photographs by F. C. Ordway



THE THOMAS JACKSON LIBRARY

at the Webb School for Boys

in Claremont, California

MYRON HUNT & H. C. CHAMBERS, ARCHITECTS

THE Thomas Jackson Library at the Webb School for Boys in Claremont is of particular interest because it is one of the first memorial buildings erected in the west in connection with a secondary school. The older schools in the east which prepare men and women for college have long been recipients of such gifts. The Library is a donation of Mr. and Mrs. Willard C. Jackson of Pasadena, in memory of their son, a former student of the school.

The problem set the architects was to create the beginning of a library which could expand. The future basement stack room is for the moment being used as a Museum of the Sciences and in part as a class room for the Natural Sciences, the large seminar table occupying a portion of the open museum, which is already full of specimens that have been accumulated by the students and the instructors. Geological and biological museum specimens so fill the room that the class room unit is secondary. This temporary arrangement forms one of the most charming school class rooms imaginable.

The main reading room of the library has a ceiling seventeen feet high, just making possible the existence of a library book gallery of a familiar type. The railing totally surrounds the room, and a passage between the railing and the books at each of the four corners of the room extends through a solid element, giving to the ceiling an interesting plan and affording in these corners, on the gallery level, an opportunity for the housing of shelves of unbound books. At the fireplace end of the room this balcony widens out and is large enough to accommodate reading tables.



Bookcases and oak wainscoting give continuity to the wall surfaces. The carved panels in the wainscoting and in the door panels are a feature of the room. For some years, each young man graduating has been encouraged to carve a standard size oak panel in some design that appealed to him and leave his name carved into the panel in memory of his stay at the school. Enough of these panels had accumulated before the building was actually erected to fill more than half of the available spaces in the wainscots and doors. The variety and quality of the designs are remarkable, considering the amateur nature of the work. In fact, feeling that there must be a guiding hand back of it all, one shortly finds that Mrs. Webb's interest in woodwork has helped the young men in their wood carving labor of love.

Mrs. Jackson's furnishing of the room is particularly successful. The problem, of course, was to provide furniture suitable to a school reading room and yet capable of being in part folded up and stored away in one of the corner closets, ready to be brought out for use on occasions when this room actually becomes, for the present, the college chapel or place for a lecture or movie.

The fireplace is easily fed from the clippings from a small forest of trees which have developed on the school property during the last twenty years. An alcove under the overhanging balcony at one end of the room makes possible a fireplace group of chairs and a davenport, separated from the reading tables.

Extensions of the building in the future are planned, first to go northward beyond the wall opposite the entrance door, and then perhaps eastward out beyond the exit door which now occupies the back of the speaker's platform that rises two steps above the floor.

The lighting of the room is confined wholly to windows on the balcony level, giving an unbroken line of books and wainscoting, through which in time, at least to the north, the open shelf books will fold out into seminars in connection with the extension of the building as it may become necessary. These openings in the fireproof structure have been provided in advance so that expansion will not disturb the existing room, except as doorways into the adjoining seminars are cut through book shelvings.





LANDSCAPING THE LAUREL

By FRANCES DUNCAN

The scarlet flowering Eucalyptus on the campus of the Pasadena Junior College. Charles Gibbs Adams, landscape architect.

VERY satisfying to the great public interested in education has been the erection of new and beautiful school buildings. And the work now in progress at the Pasadena Junior College under the direction of Charles Gibbs Adams is a most happy indication that landscaping will follow in its train.

Nowhere more than in California, should the out-of-doors be an essential part of the child's school life. The Greek philosophers with their tree-arched walks, the Roman Pliny with his shaded garden, the stream beside it, the aviary, the study in the garden, may be separated from us by centuries but climatically they are akin.

The idea of a landscaped setting for school buildings as surveyed from the street, is generally accepted. But grounds the youngsters may enjoy as outdoor study-rooms, trees that may be companions, wide, vine-shaded pergolas where luncheons may be eaten outdoors amid such joyous beauty as a canopy of roses or the fragrance from wistaria overhead are rarely found in our public schools.

The deification of competitive athletics has relegated into the background the idea that a school campus may also afford a chance for a quiet talk in the shade of great trees, for study with an oak for company. For younger children the opportunities of play in the comfort of shade, and amid garden surroundings are few. Yet violent exercise is not the only form of play, and quiet play, in the companionship of birds and trees and flowers affords a space for the imagination to feel itself alive and to grow. It was when sitting reading in the moonlight, under the spreading branches of a great copper beech that Robert Browning, then a lad of sixteen or seventeen, reading alternately from Keats and Shelley, awoke to the thought that he, too, belonged to that great company of poets. It was a curious palm tree in the Berlin Botanic Gardens that gave Alexander Humboldt, as a schoolboy, the passionate desire to travel and see where it grew.

California horticulture touches on a magnificent past and reaches out to a fascinating future. At a hundred points it might give vividness to a boy's school work. Did not King Solomon bring the cedar of Lebanon to Judea as we have brought the Eucalyptus to California? Ninevah and Babylon, Assyria and Persia, Egypt and Rome are in our gardening with iris and delphinium, lotus and laurel, palm and cypress. There might be planting to attract the birds; there might be a succession of wild flowers. Perhaps a perennial border that gave the succession of the year in flowers, affording subjects for flower arrangement, material for drawings, aid for the students of literature; for trees and gardens are the warp and woof of English poetry.

Repeatedly have garden-minded folk tried to get more garden feeling into school grounds, but with indifferent success. Planting to embellish the buildings seems approved by school authorities, but planting so that the grounds may be enjoyed by the students seems to be considered unnecessary.

The difficulty seems to be in the tremendously rapid growth of our schools and the fact that the planning of the grounds has not kept pace with it. Where a few hundred formerly attended, there now are thousands of pupils. School grounds are under the supervision of the building and grounds department, not of a highly skilled landscape architect. Teachers of gardening or of landscape architecture have nothing to do with school grounds or their designing. The upkeep is in the hands of working gardeners who have little jurisdiction and sometimes have several schools to tend.

But the cataclysm of an earthquake, the demolition of three large buildings, and the rebuilding of them to increased beauty and dignity made inescapable real landscape work in some completeness for a campus where strolled about six thousand students. It was too big for any other treatment, therefore expert aid was called in. The instant and delighted response of the students to the changes in the campus planting at the Pasadena Junior College which, although not yet completed, have suddenly made it inviting, is well worthy of note by all who have at heart the interests of youth.

If, as Mr. Adams says, he wished to beguile them into the open he certainly has succeeded. The campus seems to have blossomed with bright colored frocks and gay shirts and sweaters. Although there are six thousand students, never a branch has been disturbed and the fence of iron piping which formerly separated the close-packed shrubbery from the path is gone.

To Pasadenans especially, this re-creation of the Junior College must be not only a joy and pride, but an immense relief. Even before the earthquake and with its aftermath of reconstruction made landscaping obligatory, the campus was a distress to the garden-loving city. It fronted on busy Colorado Street. The three large buildings which have been replaced by the fine classic structures designed by Architects Marston and Maybury and Cyril Bennett, formed a quadrangle whereof the street was the fourth side and the center was a sunken garden, an acre in extent. But it was no garden, simply an indifferent lawn and the sole ornament was an enormously tall flagpole posed exactly in the center. Close to the buildings were packed pittosporums separated from the asphalt path by a railing of iron piping. Planting which made the buildings seem squat. It was a most uninspired campus, in spite of fine trees. Near the west entrance was a group of tall conifers so close together that they were pleasantly engaged in murdering each other. In front of the Science Building also fronting on Colorado Street stood and still stands a fine collection of palms but formerly a huge spreading clump of tall bamboo marred the gothic effect of slender trunks and arching fronds. The practice was to keep the ground underneath bared, as if it were an orange grove, needing periodic irrigation. As for making under these palms or beside the tower-

(Continued on Page 37)

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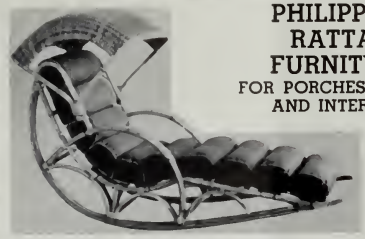
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A flower arrangement in the Hawaiian manner—pale pink flags of Torch Ginger lying prone at right angles to the upright cream colored flower of the coconut, Cocos nucifera. A lei of frangipanni or if you insist, Plumeria acutifolia, tumbling over Taro leaves or Colocasia to the initiate. On the right are the purple lavender flowers of the Mango tree and beneath it the ripe fruit in reddish greens, Mangifera indica. Photograph by that connoisseur of flowers, Ralph D. Cornell, F. A. S. L. A.

THIS MONTH IN THE GARDEN

By J. M. ASHER, HORTICULTURIST

SOMEONE has said, "The Joy of the Garden is in knowing what to do and when to do it." However true this may be everyone must be his own judge. We are quite sure that most of the pleasure derived from gardening comes from success in the adventure, and it is with the idea in mind that we may be helpful that we suggest some of the better methods of gardening. Especially do we want to be helpful in assisting in planning and preparing for colorful fall and winter gardens.

September, the final vacation month, the time when school opens and our ramblings are over for a while, finds us looking over the lawn, the shrubbery, and the flower beds wondering and planning what to do. This is the season when many of the seasonal flowers are completing their usefulness. Early planting of Zinnias, Asters, Marigolds, Larkspurs, etc. are becoming faded. Their removal would tidy up the space of their occupancy. Soon you will want to replant these beds to fall and winter flowers. May we suggest that you apply a liberal dressing, about two inches, of a good grade of stockyard manure to these areas and spade them at least eight to ten inches deep—allowing them to aerate for two weeks or a month before replanting. An occasional watering and light raking will be beneficial.

If your garden happens to be located in a district where adobe soils prevail and if you find it becoming more and more difficult to succeed with flower growing, try this formula: Clear away all rubbish from previous plantings and add one surface inch of decomposed granite, one to two inches good manure, and one inch of peat moss. When these are evenly distributed spade them well into the soil. After you have finished turning the soil over spray with a good strong solution of a pyrethrum spray. Allow to stand four days then apply a good commercial fertilizer at the rate of three pounds to a space ten by ten feet square (one hundred square feet.) Water only enough to keep moist and rake the surface enough to keep it loose. Two weeks after the commercial fertilizer is applied is sufficient time to plant. The benefit derived from a thorough working of the soil in this manner will amply repay for the effort. Don't skimp on the materials you use or cheat in the spading. It is the deep work that counts.

Cultivation. There is a difference of opinion regarding the benefits derived from garden cultivation. Scientific experiments by some of our best authorities lead them to tell us that plants are not benefited by stirring the soil around them. The old theory that cultivating continuously caused moisture to be drawn to the roots from deep in the ground has been proven to be theory only. There are benefits, this much we do know. Well cultivated gardens are neater, cleaner, and there are fewer weeds to rob the plants of their food, light, and moisture. There is little doubt but over cultivation is frequently done. This is especially true in small gardens and all too often in the rose garden. When the ground in which the plants are growing is stirred to excess more harm than good is the result. Small roots are disturbed, bruised and broken and the loosening of the soil and the breaking away of the feeder roots retards growth and is often seriously injurious to the entire plant. Organic plant food so essential to growth is dissipated from oxidation. Shallow cultivation at regular intervals and especially after watering is good practice and should be done at this time of year to keep weeds and foreign plant life out and the surface of the soil from crusting. Do not at any time dig deeply enough to disturb the roots.

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Time was when any well-educated woman, possessing tact, a gracious manner, and a pleasing personality, was eligible for employment as a hostess in a hotel, apartment-house, tea-room, cafe, or club, but employers of today look to authorized schools. The hostess is now trained for her duties just as definitely as the lawyer, teacher, doctor, or private secretary trains for his profession.

The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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Bulbs and bulbous plants are a source of great pleasure and are most satisfactory along the Pacific Coast. While there are some varieties of bulbous flowers that may well be planted in September there is really no need for rushing. Soil preparation should be thorough before planting. The flower beds and borders to be planted with bulbs should be carefully and deeply spaded to insure good root action, so essential to flower producing. Anemones, Ranunculus, Freesias, Sparaxis, Watsonias and Baby Gladiolus are ready and may be set in the ground now. Plant the first four named two inches deep and four to six inches apart; the Watsonias should be planted four to five inches deep and six to ten inches apart; the Baby Gladiolus three inches deep and five to six inches apart.

Good gardeners will be very busy this month and among the important things they do will be included the following: Chrysanthemums will be given much attention, the buds pinched the plants staked and above all given ample water. Sweet Peas will be planted for early flowers, be sure to plant the early flowering ones and prepare the ground well before planting. Seeds of Stocks, Snapdragons, Calendulas, Larkspur, Pansies and Violas also can be planted.

Plants of bedding Begonias, Snapdragons, Stocks, Winter Marigolds, Annual Larkspur and some of the Primroses can be planted for early flowers. You who have borders of Iris Germanica and want to divide them should do it this month. They are very nearly dormant and move well.

Lawns that are beginning to look yellow will respond to plenty of water and a feeding of commercial fertilizer. The average concentrated fertilizer now on the market is very good and should be used at the rate of three pounds per square one hundred square feet. Always spread evenly and water thoroughly after applying.

There are numerous insect pests to control, snails and slugs are especially bad and snail bait placed at the proper places may save the small plants and surely will help to save the fall plantings. Black scale on shrubs and trees may be had now and spraying should be done. Use a good oil spray and and apply with a strong force using care to saturate the foliage as well as the branches. Tender foliage is being eaten by Aphis, these little pests are not so difficult to kill but require constant attention. Spray with most any of of the prepared formulas on the market following directions on the package.

This is a good time to check up on your possible needs for October and November plantings and especially plan for the planting of your hulb garden.

LANDSCAPING THE LAUREL

(Continued from Page 34)

ing conifers any pleasant place for strolling in the contemplation a college is supposed to invite, that was not considered. Certainly on that campus of forty acres there was small chance for the "green thought in the green shade" praised by old Andrew Marvell.

West of the Jane Addams Building was a collection of exotic shrubs, a gift of the late D. W. Coolidge, but these, like the conifers were so tightly packed that the habit and character of none of them could be discerned. A fine Bauhinia which could have been a beautiful thing if given half a chance, had no more hope of being appreciated than a painting stored in an attic.

The really magnificent thing on the campus was a great Eucalyptus ficifolia, as large and spreading as an oak tree, a gorgeous scarlet-flowering Eucalyptus whose beauty could not be disguised.

The transformations wrought by Mr. Adams are most educative to behold. To a great extent they have been done with existing material, and comparatively little alteration. The group of conifers at the entrance is no longer an inchoate mass. One sees students in twos and threes sitting under the great trees, enjoying the shadows and the fragrance of the cedar of Lebanon, the deodar and the yellow pine, the sugar pine, and Junipers, for all the crowding trees have been removed.

The great flowering Eucalyptus, probably the finest specimen on the Pacific coast, is honored as it deserves, for the treatment of the entire adjacent campus has been keyed to its beauty and the gracious spread of its branches over a wide lawn. The collection of rare plants has been clarified and now may be enjoyed. No longer need these beauties blush unseen. So also may be enjoyed the collection of native trees and shrubs. It is now pleasant and possible to walk among them.

An infinite relief is the long reflection pool where formerly was the "sunken garden". It mirrors the buildings and gives them added height. On each side is a walk and a double row of Carob trees which in a few years will meet overhead, making for the young collegian the tree-arched walk beloved by Greek philosophers. Here also, between the outer row of trees are stone benches, set back a little from the walk so that those who sit are a little withdrawn from the walk and the pedestrians. The planting near the buildings is interesting and symbolic. Here is the Acanthus, motif of many a decoration of the Greeks, and the Italian laurel, "meed of mightie conquerors" according to Edmund Spenser. Not only have the grounds become livable and inviting, they are seen to he rich in varied interest.

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There's real joy, comfort and convenience in having abundant hot water at your split-second command. Replace your old heater with a Day and Night, and you have it! Visit your Day and Night dealer or drop us a card for free booklet, "How to Cut Gas Bills 1/3."

DAY and NIGHT WATER HEATER COMPANY
MONROVIA, CALIFORNIA

AIR WAVES

(Continued from Page 9)

HOLLYWOOD PLAYHOUSE: Dramatic program starring Tyrone Power with different guest stars each week. Sundays 7:30 to 8:00 p.m. NBC-Red Network.

CANDID LADY: Dramatic skit about the adventures of a lady photographer. Monday through Friday 2:15 to 2:30 p.m. NBC-Red Network.

THE SILVER THEATER: Featuring stars of the screen and stage in radio dramatizations of original manuscripts, novels and magazine stories. Starts Sunday, October 2, CBS, 3:00 to 3:30 p.m.

GANG BUSTERS: After eight weeks' vacation from the air the "Gang Busters" has resumed its war on the underworld over the Columbia network. Wednesday, August 17, 8:00 to 8:30 p.m.

LUM AND ABNER: Veteran rural comedy team, will return to their Pine Ridge locale to resume their Monday, Wednesday and Friday broadcasts over the Columbia network beginning September 5, 7:15 to 7:30 p.m.

HOLLYWOOD HOTEL: Dramatic musical revue, will return to the Columbia network Friday, September 9, 5:00 to 6:00 p.m.

BIG TOWN: Exposé of rackets in mythical "Big Town" by a newspaper editor and his society editor. Starring Edward G. Robinson and Claire Trevor. September 20, Tuesday, 7:30 to 8:00 p.m.

WE, THE PEOPLE: Gabriel Heatter presents men and women from all walks of life in their own true dramas. September 27, Tuesday, 6:00 to 6:30 p.m. Columbia Network.

DR. CHRISTIAN: The dramatic saga of a country doctor as portrayed by Jean Hersholt will again be featured over the Columbia network every Tuesday, starting October 18, 7:00 to 7:30 p.m.

LUX RADIO THEATER: Full hour microphone versions of famous stage and screen plays starring noted figures of the screen produced by Cecil B. DeMille. Returns to the Columbia Network Monday, September 12, 5:00 to 6:00 p.m.

MAJOR BOWES' AMATEUR HOUR: Now well in its fourth year as a radio feature, will continue to be heard for an extended period over the Columbia network according to a contract effective September 15, 5:00 to 6:00 p.m.

BIG SISTER: Dramatic series depicting the struggles of a young girl and her fight for happiness. September 19, Mondays through Fridays, 10:00 to 10:15 p.m.



"Privileged characters" indeed will be the 3500 pupils and teachers at Manual Arts High School this fall.

In **their** massive, earthquake-resistant buildings **they** will be protected by "Sentinel" earthquake-operated automatic gas shut-off valves—protected against the gas explosions and fires which follow a serious shock.

Is the gas-heated school building YOUR children are to occupy this winter similarly equipped against these frightful hazards?

PRIVILEGED CHARACTERS

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Los Angeles, California

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115 Tenth St., San Francisco, Calif.
Underhill 2466

MODERN HEIRLOOMS

(Continued from Page 12)

wove their panels to commemorate historic deeds, to preserve for posterity the culture of the day and, incidentally, to keep out the air currents in the drafty rooms of their huge castles. Late in the fourteenth century, Flemish weavers took up this work and in Paris and in Arras, France, tapestry weaving was developed as a craft that was passed on from generation to generation.

The Gobelin looms, the most famous of all, were established in 1667 to produce works of art to glorify the deeds of Louis XIV. These looms are still in existence as are those of Aubusson, France, on which the first tapestries were woven by 732 stragglers from the Saracen army defeated by Charles Martel at Tours. The equally famous looms of Beauvais came into prominence in the eighteenth century to extol the deeds of Louis XIV and they, too, are still in existence. Much of the work of these looms are hung in monasteries, churches and cathedrals where the multitudes could see them. They were, indeed, as popular with them as the movies are with us today.

Today weavers everywhere are working at looms not unlike those used 500 years ago by the first of these craftsmen. They are of two types—the French call them *haute lisse* and *basse lisse*—upright and horizontal. At Hawthorne, California, the low looms are used.

An artist makes a small sketch of what is to be shown in the tapestry. Then a small scale drawing is made in colors, and then a big cartoon, as the final pattern is called. The cartoons are drawn on heavy paper or on canvas and made with water-colors or oil paints. These large cartoons are put on the looms and the weavers use them as a pattern, working over them.

The wrong side is outside while the tapestry is being woven, so the cartoon is painted in reverse of the pattern that is to appear in the finished piece. The expert weaver does not see the right side of the tapestry until it is finished, and the pattern is woven so evenly that if it were necessary the threads on the wrong side could be clipped and tied so carefully that the wrong side would be as finished as the outside. Indeed, in some museums famous tapestries today are hanging wrong side out.

Since tapestries are woven to last for hundreds of years, the materials must be carefully selected and the dyes must be true and fast. Usually cotton is used in the warp, for it does not stretch on the looms as much as wool. However, the weft is wool and, sometimes silk is used, while the elaborate pieces often are shot with gold and silver.

When a modern weaver sits at his loom there are trays filled with bright colored yarns before him. Seldom do two weavers see colors alike. Therefore to one person only is given the weaving of a tapestry piece; and when, for an unforeseen reason, it is necessary for another weaver to complete the piece, the change usually is evident in the difference in degree of brightness in the pattern.

In even the simple tapestry pieces there are many tones, and the dyeing of tapestry threads is a highly specialized art. In these modern tapestries, as in the old tapestries, the materials are all vegetable dyed. Madder, logwood, indigo, fustic and cochineal are ground into powder and placed in large earthen-ware jars. This coloring matter is taken out and placed in huge copper pans for the dyeing process; and the skeins, after the dyeing, are placed on racks to dry. By the proper combination of dye materials and the proper selection of color in weaving thou-sands of tones can be produced.

To the onlooker the ceremonial finishing of a tapestry has one terrifying aspect. When it is com-pleted and taken from the loom, the artist, the weaver and the dyer all gather around to examine their product. Then the tapestry is taken into the garden and a lighted torch is applied. This is to burn off the fuzz of the threads. Once there was a vogue for antiquing tapestries, but that is con-sidered at Hawthorne to be a violation of the ethics of the craft. Here the tapestries are put out in the California sun to be tuned. A few days of sunshine are sufficient to mellow the colors adequately.

All old tapestry panels are soft and pliable, but that is the result of time. When a panel has been hung and brushed and shaken for years, the warp becomes worn and the material moves back and forth on the warp, making the fabric pliable. The tapestry panel itself is so rich in adornment that it always hangs loosely from the wall and under no circumstances is it ever framed or stretched or covered by glass.

In weaving panels for the modern home, as in weaving furniture coverings, the flower motif is especially suitable. There can, however, be a greater latitude of subject matter, for simple Flemish and Gothic tapestries are appropriate in almost any harmoniously furnished room. Indeed, it is a funda-mental principle of decoration that a piece of tapestry is worthy of a place of honor anywhere.

A NEW SHAKESPEARE

(Continued from Page 6)

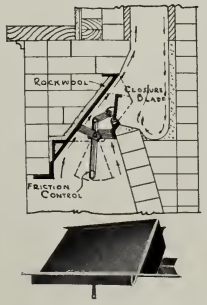
Mr. Robinson is one of thirty-seven artists from fifteen countries who have been selected to illus-trate a new thirty-seven volume edition of the plays of Shakespeare to be published by the Lim-ited Editions Club of New York City.

Publication of this edition, which will be avail-able to the general public, will extend over a year, the first three volumes appearing in the near future. Herbert Farjeon, Shakespearean scholar, is the ed-itor and the format and typography are by Bruce Rogers.

The idea was born during a study of Shake-speare in pictorial art and developed into an inter-national plan of illustrating Shakespeare with art-ists from all over the world. For example, C. Pal Molnar of Hungary has illustrated *Coriolanus* with gouache paintings; Eric Gill of England has illus-trated *Henry the Eighth* with wood-engravings; N. Fyodorovitch Lapshin of Russia *Titus Andron-icus* with watercolors; Edy Legrand of France, *Hamlet* with lithographs; Francesco Carnevali of Italy *Twelfth Night* with crayon drawings in ren-aissance style; Enric-Cristobal Ricart of Spain *Anthony and Cleopatra* with wood-engravings to be colored by hand; Gordon Craig of England *Macbeth* with crayon drawings; Arthur Rackham of England *A Midsummer Night's Dream* with watercolors and Boardman Robinson of the United States *King Lear* with drawings in line and wash.

Advance subscriptions will be taken at the Club offices, 595 Madison Avenue, and at bookstores throughout the country.

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SMOKEPROOF



A heavy metal form built to proper angles and dimensions with a friction poker controlled damper which forms a perfect throat and down draft shelf. It prevents wrong construction and smokey fireplaces. The damper is easily adjusted, doubling heating efficiency, and should be completely closed when fireplace is not in use, to prevent valuable heat from the furnace being drawn out the chimney and lost.

Rockwool fireplace insulating material is used between masonry and the metal form to absorb expansion and prevent cracks from occurring.

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Foundations Aren't All Under The House

There is, for instance, the foundation for electrical service that is hidden in the walls —the wiring system.

Upon it rests the weight of the scores of demands that will be made for electrical service every day the building is occupied.

That foundation must provide not only for present demands, but for increasingly heavy loads in the years immediately ahead.

Failure of this basic system means either years of make-shift and inconvenience, an expensive new foundation system, or additions to the inadequate one. In any case the architect comes under severe criticism unless he has included in his original plans provisions for proper wiring.

Our free red seal plan gives a minimum standard as a basis from which to work. Free consultation service on wiring problems, too, if you wish.

◆

PACIFIC COAST ELECTRICAL BUREAU

601 W. 5th Street Los Angeles
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FOR CHILDREN ONLY!

By HENRIETTA GELDERLOOS



Ant had been working
So hard every day
With never a moment
For laughter or play,
He felt something missing
And started to think
As he followed the rest
Cross the kitchen sink.

The grasshopper thought
He was tired of play;
He spent all his time
Singing gayly all day.
His life, too, was empty
With nothing to do
So looking for adventure
Away he flew.

He had not traveled far
When he met the ant
Who was running away
From a big picnic camp.
Then together they searched
For a cosy nook.
And what do you think?
They crawled into this book!

Ideas to be studied
On most every page;
Pictures and plans
For a brand new cottage;
Which flowers to plant
In the garden this fall;
And which books to read
. . . If any at all.

They both found solutions
For new things to do—
Twas play for the 'hopper
Its pages to go through;
Twas work for the ant
Its ideas to carry out;
They both were so happy
They started to shout.

When you're tired of the old
And looking for the new,
You want something worthwhile
To think about or to do,
Then begin right now
And each month take a tour
Through CALIFORNIA ARTS & ARCHITECTURE.

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Los Angeles, California

One year	$2.50
Two years	$4.00
Three years	$5.00

NAME
STREET
CITY


Gold Street, Kettering.

A PINE PANELED ROOM

(Continued from Page 31)

as beautiful perhaps as the warm wood tones, but "nice and cheery"!

A few years ago this house, along with its neighbors, was torn down to make way for modern shops, and the old paneling carefully stored away to be forgotten. Recently it was discovered by Mrs. Searcy, was bought and brought to America, but only with the understanding that none of it would be dismantled. For in the heart of every Englishman is a deep reverence of the past, and no matter for what price he may sell a thing, he will not permit of sacrilege. No irreverence has been shown in the recreating of this old paneled room in the show rooms of Simank-Searcy. All traces of the white paint have been removed and now the wood stands revealed in all its mellow smoothness.

In decorating the room the corner cabinet has been papered in a traditional grayish-blue background with deeper blue and brown flower designs. An old Sheraton sofa covered in wool with grays and faded rose stands against one wall.

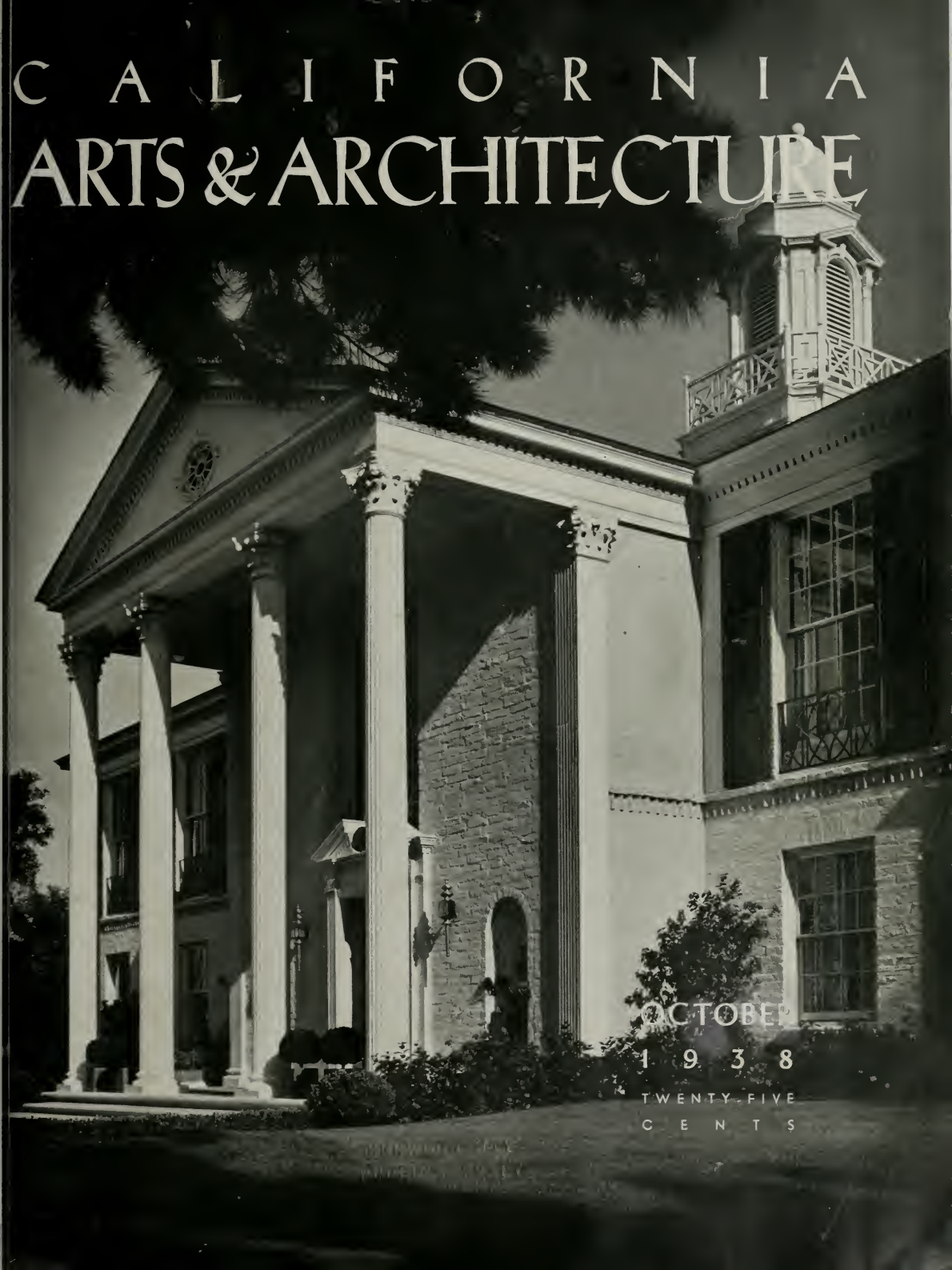
Helping in the old and quaint feeling is the chintz chair covering and hangings, in pale butternut brown with a pattern in shades of blue and green. The table on which stands an old fashioned tea service is a faded, heavily grained, mahogany nursery table, built approximately the same year as the house. The lamps are old bronze and simple in design. On one side of the fireplace is a lovely mahogany card table, while on the other side is the lower half of a hat rack usually found in English halls. The bench in front of the fireplace is made of romantic yew wood painted black with a rush seat. Placed here and there are pieces of Staffordshire, brass, and copper. Over the mantel the never-missing lithograph is in this case country in feeling and titled "The Great Match."



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CALIFORNIA ARTS & ARCHITECTURE



OCTOBER
1938
TWENTY-FIVE
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Gas appliances ☆ ADAPT THEMSELVES TO INDIVIDUAL DESIGN



SO flexible is modern gas fuel — so complete is today's line of gas appliances — that the architect's creative genius enjoys freer rein. ☆ This hillside home, with far-flung rooms on different levels, would once have imposed a difficult, costly heating problem. Not now! Uniform comfort is assured by an inexpensive central warm-air gas furnace, automatically controlled. ☆ The adaptability of gas extends even to interior design. Observe how the gas range not only harmonizes with, but actually decorates, this modern kitchen. ☆ Hot water? Supplied by a "gas automatic" of course — with comfort, dependability and economy all in mind. ☆ Gas is the architect's ally—both in creating ideas and in making loyal friends of his clientele!

GAS
THE MODERN FUEL



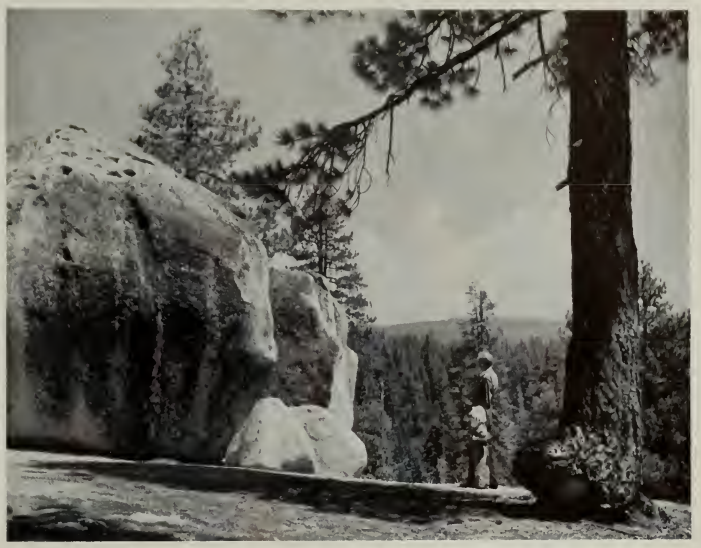
IDEALLY SUITED TO ENVIRONMENT

Residence of Mr. and Mrs. A. M. Pilinsky, Oakland, Calif. ☆ *Architect, Earl R. MacDonald.* ☆ Special features include sunken patio, "glass garden," roof deck, recreation room and second-floor library in walnut.

COOKING • HEATING • HOT WATER **REFRIGERATION**

TREES, TRAILS AND TRANQUILITY

By W. P. WOODCOCK
Photographer



LIKE the mail carrier who takes a long walk on his day off, the real dyed-in-the-wool photographer takes a camera along on his vacation. The habit of reducing three dimensional objects to the two dimensions of the graphic art is too deeply ingrained in his system. For eleven months in the year, I photograph houses, stores, schools, and such man-made things. When vacation time comes, I feel the urge to photograph something, in the fabrication of which man has had no hand, so I head for the Forest.

In the words of the famous poem, "I think that I shall never see a sight more lovely than a tree," the only exception I take to those words, is that one tree looks lonely. Trees are gregarious and a lot of them is a more lovely sight than just one. So I go where there are a lot of trees. The Sierra National Forest covers about one and a half million acres, and the Forest people will tell you that they estimate there is a stand of about thirteen billion feet of timber within its boundaries, so if one likes to photograph trees, it is a good place to be. And I do like trees. Not the petted and pampered monarchs of the Forest like General Sherman and General Grant, their proud heads far up in the blue sky, their mighty feet forever surrounded by a circle of snapping kodaks. They don't like humans —they see too many of us. But there are other trees. Trees without a name, and far off the beaten tourist tracks, that perhaps no man has ever noticed. They offer you friendly shade on a hot afternoon, and are glad if you accept.

What a rest it is to sit here and watch a squirrel climb a tall fir and cut himself a juicy green cone a hundred feet in the air. The cone falls with a soft thud on the rich brown carpet, and the owner comes leisurely down to enjoy his meal. When he is still about twenty feet up, you stroll over and pick up his cone. He stops, and lets you have such a stream of squirrel vituperation that you would surely feel yourself to be the lowest of all God's creatures, if you really meant to steal his dinner. But, when he has called you every bad name he can think of, and is starting to go over it again, you drop the cone where it originally fell, and explain that you were only fooling and didn't want it anyway. You retire under the next tree and sit and watch him enjoy his well-earned meal. A childish amusement, yes. But who was it said that if we allow ourselves to become children again once in a while, we stay young longer and enjoy this wonderful old World the more.

To my mind, in the show places, one misses the charm of the California Forest. In the Parks, the view is too often obscured by oversized women in undersized riding breeches; men do strange and foolish things, like pushing red hot charcoal over precipices, and there are "entertainments" which tear the calm night air into discordant shreds. Why go to the woods to listen to the sounds of Main Street. The grandest entertainment of all is to sit on a log in the moonlight and listen to the magnificent silence of the Forest. The topmost pinnacle of enjoyment is reached when you know that there is neither telephone, radio, nor human being within five miles of your camp.

Such joy, however must be paid for. You cannot travel to such entrancing isolation on a good road; and, thank Heaven, the price in discomfort is too high for most. For those who will pay the price and who love the Forest without hot-dog stands, there is a way.

Start out as if going to Yosemite via Fresno and Coarse Gold. Just beyond Oakhurst, take the Bass Lake turn-off. Go round the north end of the Lake and a little way down the east side, then turn east up the Granite Creek road. Climb and keep on climbing until you get to Cold Spring Meadow. Then get out of the car and heave a sigh of relief, for you are over the worst of it and are up well over 7000 feet. From here on, the road is better, and stays within a thousand feet or so, at the same altitude. There is nothing spectacular up here, no El Capitans or Half Domes, but there is Quiet, Peace and Trees.

If you are not an experienced mountain driver, don't try this trip. You may have been to Yosemite, and to Sequoia, but this road is emphatically not the General's Highway. The way is narrow the surface is rough, and the turns are sharp, oh so very sharp. It is no road for a Land Yacht either.

But, if you can really make a car go to within an inch or two of where you want it, and don't mind taking the chance of wiping your battery off on a rock, go—and you will come back rested and refreshed, at peace with all the World, and convinced that John Muir was a far greater man than Napoleon.

LETTER FORUM

THE excellent September number of CALIFORNIA ARTS & ARCHITECTURE just this hour left on my table and it's remarkably interesting and instructive.

Also, to paraphrase the words of Edwyn Hunt in his article on Paul Schmitt, "not a moronic offspring" of Le Corbusier or Moscow in it. Architectural design is returning to sanity?

Very faithfully,

CARLETON WINSLOW.

AN ANSWER TO MR. CHEESEWRIGHT

WHEN I read Mr. Cheesewright's article in the September CALIFORNIA ARTS & ARCHITECTURE, I had to smile to myself because I have heard the same arguments over and over again by the old time period decorators. In fact I work with a whole flock of them all the time and have quit fighting with them over this upstart in the home furnishing field.

I am reminded of my father's attitude toward the flying machine. He and I went to that historic aeroplane meeting held on Dominguez field in 1908, and he said then it would not be practical. Just before he died in 1931 he said the same thing. It would never be practical.

I personally feel that the average interior decorator learns his or her trade in a certain way, and from then refuses to grow. The conventional old line furniture such as Eighteenth century English has cut a definite groove in their brain, and they are able to think in those terms easily. They have answers for the whole problem of home furnishing according to the model of two hundred years ago. Why change?

Mr. Cheesewright says that the young people are learning modern in the colleges and schools, but that national manufacturers only show some five per cent of their output to be in the modern style.

There is a definite connection between the two statements which seem to be contradictory. If the schools are teaching modern how is it that so little of the modern is being made? Is the demand keyed to the teaching, or youth count for nothing? The chances are that Mr. Cheesewright buys his furniture almost exclusively from firms who make nothing but fine old mahogany English reproductions. That furniture usually goes to the families who are ultra conservative, and fading out of the national life anyhow.

The fact of the matter is that the demand for modern is increasing tremendously. A year ago a survey made at the Grand Rapids market showed fifteen per cent of all of the furniture to be modern. At the last market this summer modern swept into the lead over all other styles. The youngsters of these last few years are buying modern and will continue to do so in an increasingly definite way. As more of them come out of college there is bound to be a larger demand for modern. It is inevitable. Life has a way of being inexorable.

But my real complaint to these old time decorators is that they have the wrong approach entirely. Why look at modern as a unique experiment without validity, instead of seeing the style as a step in the long line of furniture evolution? We are living in times that are different, and we must accustom ourselves to the new viewpoint. What we should do is to accommodate ourselves to this new furniture and design it beautifully, and use it with good taste and refinement. It has elements of great beauty, and if the old line decorator would apply his old English technique to the modern, with an understanding of Oriental simplicity, there is no reason why he could not do a house which would combine the finest of the past with the finest of the present. Fine furniture is fine furniture whether it was made by Chippendale or Kem Weber, if it is fine furniture. Probably ninety per cent of Chippendale's furniture was atrocious according to our modern thinking.

Fine decoration is a stream of consciousness in the race, consciousness of living. But for heaven's sake quit thinking of modern as a sort of ugly duckling, putting up with it as one does with a spoiled brat.

In my own mind I am convinced that the old line decorators cannot abide the simplicity of modern. They have been used to fine paneled walls, to figured floor coverings, to fine damask and brocade. They had repose within a pattern of varied designs. They remind me of the time I used to carry newspapers in a city in the middle west. My little cocker spaniel and I used to get to work about three in the morning, and sometimes the press would break down, and we would crawl under the mailing bench on a shelf and go to sleep on a muslin sack. We would both sleep peacefully while the racket of the press was going on, but the minute it stopped and there was complete quiet we would wake up. I hope the old time decorators do.

A NORTHERN DECORATOR.

CALIFORNIA ARTS & ARCHITECTURE

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THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

PASADENA FLOWER SHOW ASSOCIATION, Dr. Philip Schuyler Doane, president, announces the annual Fall Flower Show is held October 28-29-30 at the Horticultural Center in Arroyo Seco Park. Mrs. Fannie E. Morrison, public-spirited philanthropist and Arthur Noble Award holder, has completely financed the buildings composing the Center. These comprise a group of four exhibition halls, an assembly hall, and a library and reading room, with their respective offices. The buildings, joined by attractive pergolas, will house exhibitions of cut flowers, entries of garden clubs in and about Pasadena, commercial exhibits and a general hall for amateurs. The project is known as the Fannie E. Morrison Horticultural Center.

THE FALL FLOWER SHOW at Santa Barbara is held at the National Guard Armory, October 28-29-30.

THE NATIONAL ROSE SHOW may be enjoyed at Balboa Park, San Diego, October 15-16.

ANNUAL GRAPE FESTIVAL of Marin County is held at the Kent place, Kentfield, October 1. This fete is sponsored each year by the social leaders of Marin County and San Francisco to aid the Presbyterian Orphanage and Farm at San Anselmo, known as "Sunny Hill's". A Mexican booth is one of the colorful attractions at the international village constructed for the Festival. At the Scotch booth the young people selling scones, oat-cakes, Edinburgh rock and other Scotch delicacies, are dressed in traditional kilts and plaids.

NAVY DAY BALL is held on the evening of October 27 at the Fairmont Hotel, San Francisco. These annual balls are sponsored by the Navy League, of which Mr. Richard M. Tobin is chairman. Captain Lewis Mesherry of the Army and Navy Club is in charge of arrangements.

SOCIAL SERVICE AUXILIARY of Los Angeles announces the opening of the new Gift Shop at 3161 Wilshire Boulevard, October 12. The shop will be open every day from 10 to 5 o'clock and offers a wide selection of gifts. Mrs. Clyde Russell Burr is president of the Auxiliary. The next event on the auxiliary calendar is the Palomar dance, October 24, featuring plain and fancy dancing contests as well as other novel amusements. Each and all events to aid in philanthropic work.

WOMEN'S AUXILIARY of the California Babies Hospital, Los Angeles, announces a benefit dinner-dance at the Beverly Wilshire Hotel, October 16, and a bundle tea at the San Marino home of Mrs. W. A. Martin, October 19. The Thrift Shop, which is at the hospital, has been entirely redecorated and is open daily for business.

RESORT AND CRUISE WEAR SHOW is held at Los Angeles during the week of October 10, and is sponsored by the Associated Apparel Manufacturers of Los Angeles, acknowledged to be national leaders in the creation of sportswear.

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SAN DIEGO'S MONTPARNASSE

By A. B. CUTTS

ANCIENT Athens had its Acropolis and Rome its forum, and modern San Diego, with a unity of purpose rare in American cities, has profited by their example.

Ever since Bertram Goodhue and Carleton M. Winslow transformed Balboa Park into the architectural dreamland that was the Panama-California Exposition of 1915, California's oldest city has been creating for itself a civic center of the arts. There on the green heights above the Silver Strand, music, drama, science and art have found their inspiration and their abode in a setting of incomparable loveliness. In no uncertain manner, these activities are coloring the life of an important part of the state.

Most recent and significant step in this direction was the incorporation of the working members of the Fine Arts Society as "The Spanish Village Art Center Inc." Taking over one of the most attractive groups of buildings erected for the 1935 Fair, the professional and amateur artists of San Diego determined to establish a studio community where they could work, study, exchange ideas, and exhibit their wares. Annual membership costs only two dollars, and some of the studios rent for as low as two dollars per month; others up to twelve dollars.

Exhibitions are held monthly in the Village gallery, while on the anniversary of the opening, April 3rd, there is a Spring Show of wider scope. But the real climax comes in August when a five-day Art Fiesta is celebrated. This year, under the presidency of Sherman Trease, the second of these annual Fiestas reached metropolitan proportions, with forty-six artists from as far north as Santa Barbara exhibiting, and with professional street dancing, music, dining, and plays to supplement the interest of the exhibits.

The First Oil Painting Prize of $50 went to Marian Curtis of Laguna, with Honorable Mentions to Marius Rocle of Chula Vista and Joseph Grundy of San Diego. The First Water Color and Pastel Prize went to George Samerjan of Hollywood, with Honorable Mentions to Standish Bachus of Santa Barbara, and Ruth Brandt of San Diego.

So the Athens of California has added Montparnasse to its Acropolis, and both Laguna and Santa Barbara had better look to their fiesta laurels in 1939.

CALIFORNIA REAL ESTATE ASSOCIATION holds the thirty-fourth annual convention, October 4-8, at San Bernardino.

THE HARVEST FESTIVAL at Oxnard, October 21-22, is sponsored by the Elks of that community, and all funds derived will be donated to Christmas charity work in that section.

A PROGRAM SERIES to aid the Braille Institute of America is presented at the Ambassador Theater, Los Angeles, opening October 13, under the title "Six Famous Women Series". The first program is presented by Princess Alexandra Kropotkin. Mrs. Howard Verbeck is chairman of the events and is also chairman of the advisory board of the Institute.

FALL FESTIVAL AND HISTORICAL PAGEANT is scheduled at Artesia, October 2-4. The theme of the pageant is "Our Holidays", portraying in costume, drama and music twenty different days celebrated in this country. The Little Theater Guild presents a program in the evening, October 3.

SAN DIEGO COUNTY FAIR, including running and harness races, is held at Del Mar, San Diego County, October 8-16.

THE AMATEUR RODEO, held annually at Victorville and sponsored by motion picture stars and writers, is scheduled for October 14-16.

CALIFORNIA STATE ORANGE CONVENTION held, October 18-22, at Riverside is of interest to all citrus fruit growers.

MISSION SAN JUAN CAPISTRANO celebrates the feast day of Saint John of Capistrano, for whom the Mission was named, on October 23. This date also marks the departure of the Swallows, the birds which arrive punctually in March and depart in October.

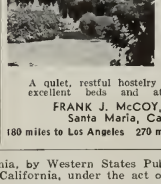
PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Division, announces another series of illustrated lectures by internationally known speakers at the Civic Auditorium, Pasadena, and at the Shrine Auditorium, Los Angeles. The opening lecture is given by Father Hubbard, known as the Glacier Priest because of his work in the far North, October 4, at Pasadena. The second speaker is John Hutter, October 25.

ONEONTA CLUB of South Pasadena again sponsors a lecture course, opening this month. Six speakers are heard, one a month, through March. The speakers are Marjorie Hillis, author; Osa Johnson, explorer; Abram Sachar, interpreter of international affairs; Brother Leo, authority on literature; Captain Craig, deep-sea diver and explorer, and H. B. Kaltenborn, news analyst.

TOWN FORUM HALL SERIES at San Francisco begins October 18, when Hedda Hopper, Hollywood gossip unsurpassed, regales her audience. On October 25, Marjorie Hillis is the speaker. The series continues throughout the winter on Tuesday mornings at eleven o'clock at the Curran Theater, followed by luncheons at the Clift Hotel.

CLAREMONT COLLEGES announce a lecture course at Bridges Auditorium including Father Bernard R. Hubbard, speaking on the "Cliff Dwellers of the Arctic", October 7. Speakers to follow include the Rt. Hon. Winston Churchill (unless a European war situation prevents), Edna St. Vincent Millay, Senator Burton K. Wheeler, Sir Ronald Storrs, and Captain C. W. R. Knight.

TUESDAY EVENING FORUM, Patrons Association, again sponsors a series of lectures at the Pasadena Junior College. "International Affairs" is the subject of four lectures in October as follows: October 4, "One Year After (Japan versus China)", Dr. Claude Buss; October 11, "Supremacy in the Mediterranean", H. Arthur Steiner; October 18, "Crisis in Europe", Dr. Syud Hossain; October 25, "United Americas (United States-South America)", Elvira de Borja.



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GREENWOOD REVIEWS, stimulating interpretations of current world events, a resume of books and their makers, a mention of music and new plays, are given in California by Aline Barrett Greenwood. This season Miss Greenwood opens the Pasadena series, October 19, 11 o'clock, at the Shakespeare Clubhouse, which continues on the third Wednesday of each month. This series is under the management of Miss Teresa Cloud of Pasadena. The San Francisco series also opens this month in the Italian Room, Hotel St. Francis, continuing on the second Mondays of the succeeding months. The San Diego series opens October 24, at the Hospitality House, Balboa Park, sponsored by the Women's Philharmonic Committee.

HEDDA HOPPER discusses Hollywood personalities, and the new pictures at the House of Hospitality, Balboa Park, San Diego, October 11.

AT THE HUNTINGTON HOTEL, Pasadena, the morning of October 12, the Princess Alexandra Kropotkin opens the early morning lecture course, her subject is "Peace, Power and Popcorn". The lecture is followed by luncheon.

LOS ANGELES UNIVERSITY OF INTERNATIONAL RELATIONS announces the forty-eight World Affairs Assembly at the Vista del Arroyo Hotel, Pasadena, October 15. Reception at 6:30, dinner at 7:00, program at 8:30; Dr. Rufus B. von Klein~~i~~id is chairman. The speakers are Dr. Syud Hossain, "What of Asia", and Dr. Chester Rowell, "What of Europe".

THE DOLL FAIR, held annually for the benefit of the Convalescent Home of the Children's Hospital, Los Angeles, is held this year, November 26, at Hammond Hall School for Girls. In previous years the Fair was held at the home of Mrs. Lee Allen Phillips. Mrs. J. B. Lippincott, founder of the Doll Fair, is president.

VARIETY SHOW, sponsored by the Kiwanis Club of South Pasadena annually for the benefit of children's philanthropic work, is offered October 14-15.

OPERA READING CLUB of Hollywood opens the season, October 6, with Verdi's "Rigoletto" at El Capitan. Operas will be given in costume with the best talent available appearing in the title roles. All artists are remunerated. Mrs. Alexander Adams is the new president of the club. Leon Rains continues as official director and Florence Joy Rains is the accompanist.

BEVERLY-WILSHIRE HOTEL is the setting for two high-noon talks, October 12 and 19, by Baron de Meyer of London.

THE AUXILIARY of the Huntington Memorial Hospital is giving the annual party and dessert bridge at the Huntington Hotel, Pasadena, Friday afternoon, October 14.

MUSIC

SIXTEENTH SEASON of Grand Opera opens in San Francisco at the Memorial Opera House, Friday evening, October 7, continuing to November 3. There are eleven subscription performance, with the finest operatic talent of the age, including Beniamino Gigli, Elizabeth Rethbera, Lily Pons, Ezio Pinza, Richard Bonelli, Charles Kullman, Ebe Stignani, Mafalda Favero, Galliano Masini, Nicholas Massue and Carlo Tagliabue. Gaetano Merola is the general director.

MUSICAL ASSOCIATION of San Francisco announces the Symphony Orchestra season opens with the first pair of concerts, January 6-7, and closes May 5-6, including thirteen Friday afternoon and Friday night concert pairs, all to be given at the War Memorial Opera House, under the direction of Pierre Monteux.

PHILHARMONIC ORCHESTRA of Los Angeles opens the twentieth Jubilee Season, November 3-4, under the direction of Otto Klemperer, and with Yehudi Menuhin, violinist as soloist. The usual Thursday-Friday subscription series will prevail as well as the new popular price Friday matinee-Saturday night season.

THE KERN COUNTY MUSICAL ASSOCIATION is bringing to Bakersfield this season, in cooperation with L. E. Behymer, an interesting series of events, presented at the Fox Theater. The season opens October 24 with Lily Pons. The artists to follow are: Albert Spalding, January 20; Josef Hofmann, February 16; Igor Gorin, March 16, and Nino Martini, April 20.

PRO MUSICA, Los Angeles Chapter, John de Kayser, president, announces an unusual program for the season. The chapter opens in October with a program of contemporary Hungarian works, to be followed in January with Ernst Krenek presenting his own compositions. Contemporary Americans will be heard in February and in April the concert will be given by Paul Hindemith.

SCHUBERT WA-WAN CLUB will henceforth be known as the Schubert Club, as originally named by Mme. Helena Modjeska, a founder member. The organization reaches its thirtieth birthday anniversary this year and the president, Mrs. James A. Caster, is accenting programs that emphasize the original purposes of the group. Hollywood Roosevelt Florentine Room is headquarters for the season, with the opening date, October 12.

BENIAMINO GIGLI, tenor, is heard, October 10, at the Civic Auditorium, Pasadena, on the Elmer Wilson Concert Course.

SAN FRANCISCO STRING QUARTET, Naoum Blinder, first violin; Eugene Heyes, second violin; Willem Dehe, 'cello, and Romain Verney, viola, present the fifth season of chamber music at the Veterans' Auditorium under the auspices of Mrs. Edith de Lee.

LYRIC CLUB of Los Angeles is under the baton of Ralph J. Peterson, choral and choir director, with Mrs. M. Hennion Robinson as accompanist. Two concerts are announced at the Philharmonic Auditorium, one in December, one in April, with a concert to be given at the San Francisco Exposition in April.

CLAREMONT COLLEGES again presents the winter Artist Course at Bridges Auditorium, opening in October with the appearance of Ezio Pinza, basso. This is the eighth concert season at the Colleges.

FRITZ KREISLER, violinist, is heard in a special concert, October 31, at the Civic Auditorium, Pasadena.

CIVIC ORCHESTRA of Pasadena, under the direction of Richard Lert, presents the opening concert of the season, November 5, at the Civic Auditorium.

ORANGE COUNTY CONCERT COURSE offers a fine concert course for the winter season, opening at Santa Ana, October 17, with Ezio Pinza.

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AT THE SHRINE AUDITORIUM, Los Angeles, the San Francisco Opera Company is heard, November 5-12. Giordano's "Andrea Chenier" in Italian opens the season, starring Gigli, Rethberg, Bonelli, Gabor, D'Angelo, Cehanovsky, Oliviero and Cordon, with Gaetano Merola, general director, conducting. Scholl, Rethberg, Kullman, Thorborg, Clemens, Gabor, Lauftoetter, Gauld and Huehn head the cast of Wagner's "Die Meistersinger" in German, November 7, under the baton of Fritz Reiner. Debussy's "Pelleas et Melisande", in French, will be given for the first time in Los Angeles, November 8, featuring Cathelat, Micheau, Gauld, Doe, Jamison and D'Angelo, conducted by Erich Leinsdorf. Richard Strauss' "Elektra" has its local premiere in German, November 10, starring Pauly, Thorberg, Jessner, Huehn, Lautkoetter, Cordon, Clemens and Doe, under the direction of Fritz Reiner. In Rimsky-Korsakoff's "Le Coq D'Or", presented in French, November 11, Lily Pons is heard as the Queen of Chemakha with Ezio Pinza appearing as King Dodon, his favorite role. The season closes with the double bill of Mascagni's "Cavalleria Rusticana" and Puccini's "La Boheme", November 12.

JOSEPH W. CLOKEY, composer and professor of organ at Pomona College, presents a series of organ recitals alternate Sunday afternoons at 4 o'clock in the Bridges Auditorium, Claremont. Sunday, October 9, the guest artist is Allan Bacon, professor of organ at the College of the Pacific.

CHINESE music-dramatists from Shanghai present "An Evening in Cathay" in public and private performances in southern California at various times during the month. This group of eleven young Orientals have modern ideas of internationalism in art. The musicians are professors of the Ta-Tung National Music Research Institute and the Shao Chao Institute. They play on instruments used in the time of Confucius.

CHAMBER MUSIC SOCIETY of Los Angeles presents a series of monthly concerts in Royce Hall at U.C.L.A., Westwood, opening October 5 with the Kolisch Quartet. The series continues with the Adolph Weiss wind ensemble; the Robert Pollak Quartet; the Vertchamp Quartet; the Noack Quartet, and the Philharmonic Quartet of Los Angeles. The Pasquier Trio, and the Stradivarius Quartet, assembled from the Flonzaley Quartet, appear later in the season.

L. E. BEHYMER has again assembled a diversified list of attractions for his concert series, opening Tuesday evening, October 4, with Lawrence Tibbett's song recital at the Philharmonic Auditorium, Los Angeles. The eighteen seasonal events include singers and instrumentalists of national and international repute, also singing and dancing ensembles, and a short season of grand opera, presented by the San Carlo Opera Company. The roster of singers includes Richard Crooks, Kathryn Meisle, Marian Anderson, Richard Tauber, Nino Martino, and the first concert appearance of Igor Gorin, baritone, and Jan Kiepura, Polish tenor. Among the instrumentalists are Yehudi Menuhin, Kreisler and Heifetz, a trio of unsurpassed violinists; Rachmaninoff, Iturbi, Hofmann, and Rubintsein, four great pianists. The series also offers the Don Cossack Choir, Trudi Schoop and her comic ballet, the Ted Shawn dancers, Argentinita, Spanish dancer with her own ensemble. Ballet Russe is seen at the Shrine Auditorium with the Los Angeles Philharmonic Orchestra.

GILLES GUILBERT, music critic and composer, presents a lecture series in Pasadena, under the auspices of the Caltech humanities division, on the history and philosophy of music and the evolution of musical technique. The lectures are given in two separate series: the Wednesday evening series, 8:30 o'clock, Culbertson Hall on the Institute campus; the more advanced lectures are given in the Athenaeum, Monday afternoons at 4:00 o'clock, beginning October 3.

THEATER NOTES

THE PLAYHOUSE, Pasadena, announces a significant fall season to mark the twenty-first year of successful production. Two plays are presented each month, each running approximately two weeks with the openings on Tuesday evenings. Matinee on Saturday only, no performance on Sunday. Gilmor Brown is supervising director and Charles Prickett is business manager. Dates of the fall schedule are:

To October 8, "Autumn Crocus" by C. L. Anthony.

October 11-22, "O Evening Star" by Zoe Akins.

October 25 November 5, "Tovarich" by Robert E. Sherwood.

November 8-19, "And Stars Remain" by the Epsteins.

MEXICAN PLAYERS, at the charming little theater in the Padua Hills north of Claremont, present the folk songs, dances and legends of Old Mexico, made into two and three act plays, filled with romance. These plays have a historic value and are of unusual interest; they are authentically costumed and are vivid entertainment. "Rancho Tapatio", a romantic comedy, brings the dances and songs of Jalisco, Mexico, and may be seen to October 15, each Wednesday, Thursday, Friday and Saturday evening, and at the matinees on Wednesday and Saturday afternoons.

GOLD HILL PLAYERS of Monrovia, in their theater, Shamrock at Colorado, offer the first fall production, "Crumbling Walls" by Wilfred H. Pettitt, under the direction of Vernon A. Young of Pasadena, the new supervising director, October 20-21-22.

COMMUNITY PLAYERS of Palo Alto provide excellent entertainment each month. The schedule reads:

October 13-14-15, "Daughters of Atreus" by Robert Turney.

October 26-27-28-29, "The Importance of Being Earnest" by Oscar Wilde. This is a studio performance.

November 10-11-12, "Anthony and Anna" by St. John Ervine.

SAN FRANCISCO PLAYERS CLUB, Opera Section, has scheduled Gilbert and Sullivan's "Trial by Jury" and "Pirates of Penzance" for October 1, and "Patience" for October 7, at the Greek Theater, Berkeley.

HENRY DUFFY'S Summer Drama Festival at the Las Palmas Theater, Hollywood, proceeds with "Call It a Day" by Dodie Smith as the sixth number of the series, and serves to feature Betty Bacon, grand daughter of Frank Bacon, star of "Lightnin'".

CALL BOARD THEATER, 8651 Melrose Place, announces "The Master Builder", by Ibsen, opens October 12, directed by George Sorel.

LITTLE THEATER of South Pasadena is planning a laboratory project with Harry K. Manigian as managing director. The laboratory theater will offer seminar courses in playwriting, diction, stage technique and management, also in lighting and costuming. Members participating in laboratory productions will be eligible for selection in the casts of major productions.

CURRAN THEATER, San Francisco, is presenting Ann Harding in George Bernard Shaw's famed domestic drama, "Candida". Paul Cavanaugh is seen as the Reverend Morell, and Clay Mercer plays Marchbanks, the poet. The play, with the same cast, opens at the Biltmore Theater, Los Angeles, October 10.

SAVOY THEATER, San Diego, is offering two plays by Federal Players:

October 6-9, "Camel Through a Needle's Eye".

October 19-22, "Post Road".

AMPHION CLUB of San Diego presents Schuyler Ladd (One Man Theater), October 21, at the Savoy Theater.



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ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Selected work by local artists. The gallery is under the direction of John Rogoway.

WOMEN'S CITY CLUB: Paintings by Erle Loran. Mrs. Gardiner Johnson is the gallery chairman.

CARMEL

CARMEL ART ASSOCIATION: The recent work of members in oils.

CLAREMONT

SCRIPPS COLLEGE: Fall opening, under the direction of the Art Department.

CORONADO

GALLERIES, Hotel del Coronado: Landscapes and seascapes by well known artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: The work of Western artists in varied media.

FILLMORE

ARTIST'S BARN: To October 23, oil paintings of the Grand Tetons by Robert Clunie. Etchings in the Print Room by Lewis Carleton Ryan.

GARDENA

GARDENA HIGH SCHOOL: Paintings from the permanent collection.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Landscapes by Orrin White.

HOLLYWOOD

BARBIERI AND PRICE, 9045 Sunset Blvd.: Colored lithographs, also black and white.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: Still life in oils by Myra Dill; desert landscapes in oil by Everett R. Lambertson, M.D., also a geological display of specimens from Dr. Lambertson's collection.

KANST GALLERIES, 6182 Mulholland Dr.: Examples of academic art.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Examples of craftsmanship in metals, showing jewel mountings.

PRINT ROOMS, 1748 N. Sycamore: Modern etchings and prints, as well as the best of the old.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: A show by local artists.

RAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: Facsimile prints of contemporary watercolors and drawings, including moderns.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Opening of first fall show under new direction. Also oils by the late Thomas L. Hunt.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Exhibition by members.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: Marines and landscapes by Angel Espoy. In the gallery, 25th floor, landscapes by Ralph Holmes.

BARKER-AINSLIE GALLERY, 7th & Figueroa: The work of California artists. Pictures for the home.

BILTMORE SALON, Biltmore Hotel: Group of American artists.

CHOUINARD SCHOOL, 741 S. Grand View: Exhibition of watercolors and drawings by Herbert Ryman, motion picture artist and set designer.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Oils, prints and miniatures by members of the California Art Club.

FEDERAL ART PROJECT GALLERY, 232B West Seventh St.: Exhibition of contemporary American paintings by members of the WPA Federal Art Project opens the new headquarters. Watercolors and black and white reproductions of examples of good early American design in the useful arts are shown.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Exhibition by San Francisco regional painters to October 15.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Paintings by Clyde Forsythe, Marion Kavanagh Wachtel, and Guido Bossini de Vall. The California Society of Miniature Painters show miniatures of small children.

LOS ANGELES MUSEUM, Exposition Park: To October 22, paintings by Karl Hofer. To November 13, eighteenth annual exhibition by the California Watercolor Society.



"Goal", a painting by Bear Newman. Dark earth colors with deep blues and purples fade into distant tones of light. A path leads out of twisted reality into the far-off land of peace and quiet.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Additional courses under an enlarged staff of instructors mark the opening of the fall term.

SOUTHWEST MUSEUM, Highland Park: Winter season opens with a special exhibit of Guatemalan and Mexican costumes and native textiles. The museum is open from 1 to 5 every day but Monday. The Spanish-California house, Casa de Adobe, at 4605 North Figueroa Street, is open Sunday and Wednesday, 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Blvd: A mixed show, including paintings by William M. Chase, George Bellows, Paul Sample Armin Hansen, Guy Rose, Joseph Kleitsch, Richard Miller, Frederico Cantu, Ellen Carpenter and Phil Dyke. To Oct. 23, watercolors by Frances Gearhart. Opening Oct. 24, paintings by Bear Newman.

U. C. L. A. CAMPUS GALLERY: Show arranged by members of Art Department.

U. S. C. CAMPUS GALLERY: Art craft and architectural exhibition.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: Decorative watercolors by Edwyn A. Hunt.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Opens fall show under the direction of the Art Department.

OAKLAND

BAY REGION ART ASSOCIATION, 14th & Clay Sts.: The work of members in various media.

OAKLAND ART GALLERY, Municipal Auditorium: Annual exhibition of watercolors, pastels, drawings and prints.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Oriental art in prints, in tapestry and in ceramics.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: European artists.

HUNTINGTON HOTEL GALLERIES: Landscapes and portraits by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Original watercolors from Walt Disney's "Snow White and the Seven Dwarfs"; new etchings by Mildred Bryant Brooks; flower subjects by Chinese contemporary artists; oil paintings by representative southern California artists, and new bird paintings by Jessie Arms Botke, Chinese scrolls, garden subjects, October 10.

POTTINGER GALLERY, 171 E. California St.: Masterpieces of modern graphic art.

PUBLIC LIBRARY, Walnut at Garfield Sts.: Paintings from the Everett collection.

POMONA

POMONA CAMPUS GALLERY: Decorative paintings by Jessie Arms Botke.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: In Studio Loft, to October 15, crafts and paintings by students at Sherman Irstitute. To October 30, general exhibition of the work of members.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Lithographs in black and white and in color by John A. Brandon.

E. B. CROCKER ART GALLERY: Paintings by the artists of northern California.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: To October 22, paintings by Frederick Taubes. To October 31, watercolors by Millard Sheets. To October 21, an exhibition by the San Diego Stamp Club. Opening October 14, San Diego Art Guild; first group show, watercolors. Original etchings by Clara Mairs. Kay Nielsen exhibition continued.

LOS SURENOS ART CENTER, 2616 San Diego Ave.: Exhibition of artcraft.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Work of students.

VERA JONES BRIGHT STUDIO, 165 Post St.: To October 15, watercolors by Alexander Nepote.

COUVOISIER GALLERIES, 133 Geary St.: American and French moderns.

DE YOUNG MUSEUM, Golden Gate Park: Three centuries of European and American domestic silver; Prehistoric Rock Pictures from the Frobenius collection; Miniature theater models from ancient times to the present.

PAUL ELDER GALLERY, 239 Post St.: October 17-November 5, the work of Zoe and Muriel Branegan.

PALACE OF THE LEGION OF HONOR, Lincoln Park: California Artists Exhibition. Opening October 13, 17th International Watercolor Exhibition (Circuited by the Chicago Art Institute). To October 12, paintings by Rinaldo Cuneo, sculpture by Brents Carlton.

GRAVES STUDIO & GALLERY, 1335 Sutter St.: The work of conservative painters of San Francisco.

SAN FRANCISCO MUSEUM OF ART, Civic Center: Exhibition of the original celluloid cut-outs for "Snow White and the Seven Dwarfs". Exhibition of the American Institute of Architects, Northern California Chapter. Selections from the permanent collection.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Paintings by California artists, etchings and artcraft.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Closed throughout October.

SANTA ANA

SANTA ANA PUBLIC LIBRARY: To October 11, abstractions by Elise. To October 31, pastels by Marion Cunningham.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: The work of local artists, exhibition changed every two months.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Annual Autumn Exhibition by members, including oils, watercolors, sculpture, drawings, prints and photography.

STANFORD UNIVERSITY

STANFORD ART GALLERY: First fall show arranged by the Art Department.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Oriental art, including ceramics.

MISCELLANY

A COMMITTEE OF ARTISTS in southern California is organizing a bidding sale of pictures, small sculpture, prints and other works of art, the total proceeds of which will be placed at the disposal of Antony Anderson, former art critic of the Los Angeles Times. The Stendahl Galleries are donating the patio and services for the exhibit, held from October 17 to November 12. Artists wishing to contribute examples of their work to this sale may deliver them to one of the following places from October 5 to 10, inclusive: The Otis Art Institute, Los Angeles; F. Carl Smith's studio, Pasadena; Esther Smee's studio, Long Beach; the Laguna Beach Art Association, Laguna Beach; John M. Gamble's studio, Santa Barbara. The Antony Anderson committee at the California Art Club, of which Ralph Holmes is chairman, will furnish additional information.

SCRIPPS COLLEGE, Claremont, announces a Wednesday morning painting class which is open to outsiders, beginning October 5. The class is conducted by James Patrick, who heads the art department during the sabbatical leave of Millard Sheets. The art building at the college has an exhibition of the work of James Patrick.

FROM ORD STREET, Los Angeles, a new Chinatown may be entered and at 7929 Chung Shan Road is the Cathay Art Studio where, after 2 P.M. exhibits of paintings and sculpture by local Chinese artists may be seen. Tyrus Wong and Gilbert Leung are among the exhibitors.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, announces a weekly popular lecture series, continuing through April, with a talk every Sunday afternoon at 3 o'clock at the Museum. The general theme is outdoor life in the West: the Indian, exploration and adventure, travelogues to places of interest, historic incidents, etc. The talks are free to the public. The Museum makes no admission charge to any activity.

A SPECIAL SERIES of exhibitions, including autumn arrangements, shadow box compositions and Christmas ideas are announced by Norman Edwards and William Allen at 1300 Wilshire Boulevard, Los Angeles. The location was used for the summer school but will be continued permanently for classes and exhibitions.

CREATIVE ART STUDENTS LEAGUE of Los Angeles, founded by Herman Sachs and Paul Reps, opens the fall term, October 4 at 7 P.M., 6107 Franklin Avenue. The unique feature of the League is that it charges no tuition and pays no salaries yet it has a distinctive list of "visiting instructors", including artists and architects.

EDITH CATLIN PHELPS of Santa Barbara was awarded the Leisser popular vote prize for "Portrait of a Young Man" in the recent Southern California Annual Exhibit at the Fine Arts Gallery of San Diego. The Fine Arts Society purchased from the exhibit "Taos Family" a painting by A. Katherine Skeele of Monrovia.

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WEIGH ANCHOR!

By EDWYN A. HUNT

KNOWING a good many artists it seemed to me that if I wrote about another one, and gave you something of his background and his method of attaining mastery you might go and do likewise. I don't believe this formula would be very good for young girls or boys without considerable intestinal fortitude, because it entails real hardship, and I would have to be a magician and turn back the hands of time to boot.

For several years I have had the pleasure of working with an artist by the name of John Stoll. My desk and his drawing board are in the same room in a large furniture store in San Francisco, and almost at any time of the day he would be apt to let out a salty roar about heaving the anchor, which would call for another lusty shout from Bob Glyn across the partition, and then bedlam would break loose for sure for a few moments, until the little Irishman in the corner would make a quiet remark to calm the storm and we would all subside into the dignified persons we were supposed to be.

During all that long time John Stoll never told me anything of real value, about himself, except that he had been a sailor. How he took to the sea, and how he became an artist were questions I wanted answered, and yesterday at lunch I finally obtained the story of his life on the sea. He thought that an artist should not be discussed as a person, but purely as an artist. Although a robust individualist, John has a very sensitive streak in him, and shrinks from too intimate contacts. He is a man's man primarily, and an artist's artist. I don't believe that he would wound the feelings of any animate thing in this world, and I am sure that I would not say anything about John that would wound him.

He is so typically a man of the sea, a John Paul Jones in size, about five feet seven or eight, with a strong protruding jaw, and brown eyes and hair. Everything he produces has unusual vigor and rhythm. The feeling of the sea was in him from birth I suppose, and although he was born into comfortable German surroundings in Dresden, his father being an artist, he ran away from home when he was going on fifteen and got a job as ship's boy on a sailing vessel. In a year he was able to pass as an able bodied seaman, and he became first mate by the time he was twenty-one. But in the meantime he had sailed all over the world, and studied art in all of the ports he touched. For instance, he spent two months studying with Spanish artists in Seville. He made a point of making innumerable sketches both in pencil and oil. His oil sketches were small and vivid, he tried to make at least one a day in order to improve his color sensitivity, and at the same time gain facility in handling the medium.

He lost two hundred of his sketches and drawings in a shipwreck off the coast of Maine, and out of these terrific experiences he came to see the men of the sea in a truly epic light. It was a struggle of collective wills against the colossal weight and might of the sea. The individual did not matter except as a member of the crew.

Finally John became an American citizen, something he had wanted to do from the first contact with American soil. He felt attuned to the principles of democracy, and although on a trip home to visit his mother he had to join the German navy for two years he came back to America as soon as he could and took out his first papers. Then he finally made the port of San Francisco, and has been there ever since, studying and earning a living in art.

It seems to me that most of the fine artists of San Francisco are also first class commercial artists,



and I think it is that capacity to do a required and stipulated job that gives them the resiliency and discipline so necessary to really fine art. Along with John's other capacities, etcher, sculptor, painter, advertising lay-out man, must be included that of artist architect.

But as an etcher he is in a class by himself when it comes to depicting the epics of the sea. He is a master in printing his fine dry points, and anyone who knows etching knows how difficult it is to get a good print in that medium.

A recent commission given to Mr. Stoll by the Golden Gate International Exposition is that of five large murals in the Court of the Seven Seas. He has the drawings completed, and in them he exemplifies his philosophy of the epic of the sea. One of them shows the brawny backs of a row of men reefing a sail. Although only a fragment of the ship is shown, you get the impact of wind and rushing boat through the stormy water. Although they will not be done in full bodied oil painting, they will be complete enough to express the varying moods of the sea as he knew them.

When I see him working over his drawing board doing the routine work of an advertising lay-out man I cannot help but wonder what adventures and what glories are racing through the unused, sacred precincts of his mind that cannot be purchased. He has lived, and I never feel sorry for such a person, if they have managed to express something of their living in an art form. Their lives are more complete than most, and no bit of tragedy or disappointment can quite dim the memories and the aspirations of vivid John Stoll, master artist and able bodied seaman.

CALIFORNIA POETS' CORNER

WHITE MOTH OF THE MOON

By KATHERINE SHUMARD SANDERS

It glows
On the dark magnolia bough,
Unearthly—luminous,
Its exquisite wings—
Ephemeral,
Veined with silver light,
With faint, evasive fragrance
Of the dewy soil—
Are lucent, trembling things.

Quivering with white fire,
Its shadow hovers
On the dusky pool below.
In its cold fire,
Its aura of light,
The thin stemmed leaves,
The delicate fronds
In ecstasy breathe:
"The strange White Moth of the Moon
Is born tonight!"

WHAT SHALL I DO?

By ALICE HARLOW STETSON

I'm in despair about the fall!
How can I bear the burning leaves?
How can I bear the gallant call
Of the quail through the hush
Of the waiting sheaves?
What shall I do when the moon looms high,
Yellow as gold in the brooding sky,
And low in the grass the crickets sigh . . .
What shall I do?

A New Book by Robinson Jeffers

TWENTY-FIVE of his most significant poems, including narratives and lyrics, have been selected by Robinson Jeffers, with the collaboration of his wife, Una Jeffers, and are included in a 650-page volume which Random House will bring out next month under the title, *Selected Poems of Robinson Jeffers*. More interesting still is the further announcement of the publisher that Mr. Jeffers will preface the book with a long and illuminating foreword summarizing his work in the field of poetry.



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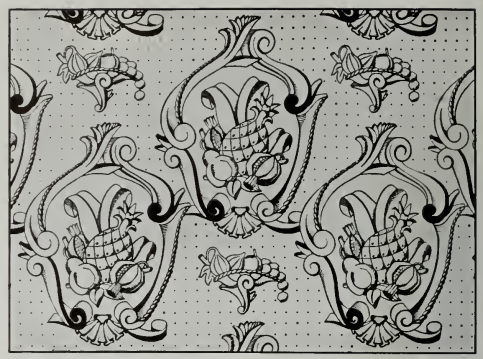
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"Baroque", designed by a California artist and printed in California—for Californians. Forrest Randall created this pattern which while stylized is quite provincial, the polka dots taking the formality out of the baroque design. Printed on a white linen background it can be ordered in any color the decorator desires but is effectively charming in chartreuse, tobacco brown, turquoise, red and cobalt blue. From McKay, Davis & McLane, Inc., of Los Angeles.

MATERIAL ROMANCE

By EDITH MARSHUTZ

CALIFORNIA is coming into its own in the field of decoration. A little over a decade ago, comparatively few decorators practiced their art on the Pacific Coast. Now the scene has changed. A revival of interest in the decoration of the California home has grown progressively during these years of the 1930's, with far reaching results. One of the most satisfactory of these has been the education of American textile mills to produce colors and fabrics to fill the new demand. Our American mills are now successfully weaving materials whose color and texture compare well with those imported from European looms.

We were first impressed with the vast array of modern fabrics. The vogue for modern homes has naturally inspired modern materials for draperies and furniture. Rough textured, informal weaves are the most popular. Many are reversible and their appearance interests equally on either side. One which caught our eye looked very much like grandmother's rag rugs and, surprisingly, the weft was made of a strip of jersey-like material, just like grandmother was wont to use. Soft halftones: blues, greens, tans, reds, blend with modern color schemes. Another was said to be woven of weft made from the salvages of materials gathered from many mills and dyed into lovely pastel shades. Self patterned fabrics came in luscious tones of lime, lacquer red, turquoise, tans, blue-greens, dusty pinks, dubonnet. A merry printed chenille, heavy enough to be hung unlined, carried a pattern of yellow and red roses and green leaves, on an off-white background. Plain chenilles of the same texture were available to blend with the various tones.

Most of these materials are inexpensive, and many are woven of rayon. There is an enormous choice in both color, texture and design. Some resemble serges, and except for their thickness, would look attractive made into clothes. Some looked like satin damask and we found them to be mercerized cotton, many in provincial colors and patterns.

One of the loveliest of the more formal brocades came in soft half-tones in an antique French design, and sold for around thirty-five dollars per yard. Another, less expensive, called angelskin damask, flaunted a marvelous chrysanthemum pattern, great globules of frosted lime. Chinese Chippendale, classical, Georgian . . . these patterns woven in exquisite satin brocades evoked visions of beautiful formal drawing rooms. A faille broché boasted quaint little designs in the Chinese tradition, which were woven into the fabric on a hand swivel loom. These beauties retailed from $30 to $50 per yard.

For those still loyal to toile, tables of toile patterns in soft, subdued colors, and also in everglaze chintz offer a nice selection. These are American made, now, and attractive, although the designs are not as varied as the French. A new and lovely cotton is Pearlglow, a sateen, printed by a new process which insures permanent color, and an amazing sheen and crispness. The designs are so beautifully colored that they could almost be called musical.

Stripes are very important, and are found in prints, in woven mercerized and rayon, in awning striped cotton, in all colors and widths, and some few in silk for more formal pieces. Quilting is found on silks, satins, velvets and chintzes. Those who have always loved velvet will be happy to know that it has returned to favor.

One of the highlights of our tour was the sight of a table of beautifully printed cottons and linens, which, though woven elsewhere, are blocked by hand in our neighboring Hermosa Beach. The price is unbelievably small when one realizes the amount of hand labor involved in imprinting each separate color. Yes, California is becoming both color conscious and style conscious.

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ANTIQUES

HAS ANYBODY SEEN MY CHAIRS?

By ISABEL CURRIE LANE

THEY disappeared almost thirty years ago—last heard of, they were sitting side by side, in the rain, in front of a second-hand store in St. Louis. Their lovely Cordova leather was cracked and hanging in shreds, their hand-made brass turrets were missing and only a few nail heads held the scraps of leather to the seats. However, their frames of dark, heavy Spanish mahogany, disdaining their surroundings, stood proudly, as they had stood for over a century.

Perhaps they were remembering their youth, in the far away Asturias, when they stood in all their fresh new beauty, at the head and foot of a magnificent table, with twenty side chairs, each as lovely as they, in stately array. Their feet, which strangely enough, are not the regular hoof-like Spanish foot, sank into a glowing carpet, on the walls above them were portraits by Goya and the gleam of many candles reflected from their shiny nail heads.

They had been a princely gift to Don Enrique Torroloa and his beautiful young wife Doña Isabella. Made from the fine mahogany brought from the new estates across the seas, they were copied from a very old oak chair in the family castle of Almo del Rio—oak so old it was almost black and its leather cover so worn it crumbled to the touch.

These new chairs were to take a place in the life of a Spanish grandee. What opulence and beauty they were to witness. Women in brocades heavy with gold and silver, threaded with jewels, handsome dashing men, solemn-eyed, beautiful children, dignitaries of the Church, weddings, christenings, funerals, tears and laughter—a pageant of romance and beauty. Like the amber wine of Spain, the chairs mellowed with the years.

Sons and daughters, grandsons and granddaughters of old Don Enrique lived to inherit the grand old estate. Then came wars with the French in 1808, with resultant destruction of property and reduction of income, causing a disintegration of the family fortunes. One grandson married the eldest daughter of the French de Sevi family and in the crates of Spanish furniture shipped to his Villa outside of Paris were the two armchairs with eight of the side chairs. Very little is known of his life in France but he evidently lived to a ripe old age and apparently left no heirs who were interested in preserving the furniture of his ancestors, since in 1868 all the furnishings of his Villa were offered for sale at the auction rooms of Paris.

In America the Civil war was over and the period of reconstruction was on. Fortunes were being made and great changes were taking place. On the banks of the Mississippi River stood one of the finest houses in America. It had been built by slave labor about twenty years before the war. Huge blocks of white limestone had been quarried on the estate and carefully and skilfully assembled until a stately and perfect example of Italian architecture arose on the high bluffs overlooking the grand old river. The Virginia planter whose vision had created the estate had passed on, the family fortunes had dwindled and the estate had now become the property of new owners who were piling up a fortune from a brand of hams and bacons later to become famous.

The new home was their latest plaything and they made frequent trips to Europe for handsome furnishings and beautiful textiles, paintings and various articles of elegance and luxury to enhance its magnificence. The Chairs found a new setting in the stately dining room of Selken-on-the-Mississippi.

Many St. Louisans remember the brilliant entertainment offered distinguished guests from all over the world, during the following years at Selken. Southern hospitality at its best. Famous recipes from New Orleans and the old mansions of Virginia graced the tables. Heavy English silver, double damask linen like satin and old Bloor Derby, Waterford crystals and flowers and choice fruits from the greenhouses on the estate made the dining room of Selken a noteworthy one in the annals of entertaining.

Then the beautiful bubble burst—a general financial panic caused the fortune of the new owners to crash. The estate was offered for sale; the beautiful furnishings were auctioned. Purchasers came from all the surrounding country, anxious to own something that had once been a part of Selken.

Some years later, at a dinner party in St. Louis, conversation turned to famous hostesses of earlier days. The dinners of Selken were spoken of as several guests had attended them. One of the men turned to his dinner partner and told her and he had recently seen the two armchairs from the Spanish dining room set at Selken, in a second-hand store on Market street. The woman to whom he spoke was an old St. Louisan and a descendant of the man who built Selken. She had been a guest there many times and recalled the chairs perfectly .

When she mentioned this conversation the following day, we decided to go in search of the chairs. To our great disappointment they had been sold a few days prior to our visit, and there seemed to be no clue as to the purchaser. We spent the next few days following up all possible leads and were rewarded by finding four of the side chairs, which we immediately purchased. During the following two years we found the other four side chairs. I have been searching for the two armchairs ever since and have come to think of them as "my" chairs.

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MAGAZINE OF ART

THE AMERICAN FEDERATION OF ARTS

National headquarters: BARR BLDG., WASHINGTON, D. C.

AIR WAVES

By MARTEN E. LAMONT

Purely Personal Opinions

THE monotonous similarity of the Manhattan Merry-Go-Round programs is enhanced due to their following the Don Ameche show. It's a vacuum spot trailing one of the most spontaneously humorous and quick moving shows on the air.

Why are week-day radio hours so cluttered up with sickly sentimental and saccharinely sweet dramas? Is the existence of the "average American housewife" so drab that she must find vicarious romance and emotional outlet by listening to continuity written by tongue-in-the-cheek hack writers?

Although our love of change and novelty may revolt, there's no denying that Amos 'n Andy offer more thought than virtually any other program on the air. Their sly caricatures of every-day people, their knowledge of psychological reactions of types, and their delineation of daily pathos and humor show them past masters of the same pointed humor that Will Rogers had.

The anything-for-a-new-idea attitude of sponsors and their advertising agencies results in some surprisingly obnoxious presentations.

The sly reference to an advertiser's product is even worse than a straightforward announcement. This business of "ha-ha, I was only fooling but wasn't that a cute way of telling you about our product?" is slightly sickening. Painless promotional propaganda!

Incidentally, considering that you are probably a well-trained robot in answering the present tidal waves of questionnaires, see if you can answer these without stopping:

What does Amos 'n Andy advertise now?

What was the next to the last product that Burns and Allen advertised?

Who sponsors them now?

Which symphony is with Standard Oil? Which with Ford?

Who sponsors "Hawthorne House"? Professor Puzzlewit? Irene Rich?

If you can answer these offhand, you are a good radio fan and the very tither and tather of all radio lather.

What may appear as a very confusing color chart on NBC is an all important program control medium. A network often has two sponsors clamoring for the same time. The only way this can be arranged is to shoot one program onto a chain of radio stations which they call the blue network, while the other goes over the red network.

New Met Potentials

THE Metropolitan Auditions of the Air will be broadcast for the fourth season over the NBC blue network, under the sponsorship of the Sherwin-Williams Company, beginning Sunday, October 9, from 5:00 to 5:30 p.m. Wilfred Pelletier, conductor of the Metropolitan Opera as well as the broadcast, has auditioned over 2250 young men and women since 1935. John Carter is one of their finds. The program is to be commended for presenting true artists during this whirl of jitterbugdom.

Television

A NEW use for television was found at the experimental laboratories in Radio City, New York, when a deaf mute appeared before the transmitter and carried on a silent conversation with a friend stationed at the other end of town.

Boy Genius

"MERCURY Theater on the Air" will continue through the winter months under the guiding hand of Orson Welles. Ever since he bluffed his way into major parts with the "Abbey Players" during an early trip to Ireland, his brilliance has been steadily rising. Only twenty-three years old, he already outshines, as an actor and play producer, practically everyone on Broadway.

(Continued on Page 12)



AN ARCHITECTURAL PROBLEM IN STAGE SETTING

By NIKOLAI REMISOFF

WHEN Max Reinhardt first started to talk with me about the production of *Faust*, we went to the Pilgrimage Theater in Hollywood and found a stage only forty feet wide with many different levels. Our problem was to present an old Bavarian town, but on such a small stage it was quite difficult from the scenic point of view. After a few preliminary sketches, I decided to use the two surrounding hillsides and to build instead of one, three stages. In this manner the audience would become not only spectators but a definite part of the Faust town, since they would be seated within the stages.

I had to create a convincing reality by building the houses, church, tavern, et cetera, in proportion to the size of the human figure in spite of the limited space, for the human figure was in great danger of dominating the sets. But by building tall narrow structures I achieved a proportionate harmony. And, in spite of the necessity of erecting buildings only eight feet wide on the hillsides, I created a convincing old German town of the sixteenth century by means of similar tall narrow buildings.

Another important factor in this set is the Faust Study. This is a round tower which connects with the church by means of a corridor built on an angle. A problem for the scenic artist in designing this tower was to provide a stage for the actor in a very important scene in the play and at the same time not deviate from the correct architectural construction. This I believe was successfully solved. No one in the audience ever feels that this was "staged." Always they have the feeling that they are peeping into the private life of Faust in his study, not watching an actor deliberately perform for them. This same effect was created in the building next to the corridor—the vestibule of the church. A tall arch rises majestically above the human figures, creating a background for the Evil Spirit which suddenly appears from behind tall Gothic columns like the smoke of incense from the church, a real achievement for the director of a play.

Here I would like to say a word about the roofs which play such an important part in all German towns and in this play particularly. All the roofs are done in *papier mâché* to resemble the hand-moulded clay technique of the sixteenth century. The irregularity of these sculptured roofs creates the effect of aged, moss-covered timbers. Even the stones of the church, the streets, the ramps are made of *papier mâché*. The windows are of specially made bulls' eye glass, and all the doors and windows are designed as practically as those in one's own home for the facility of the actor, with real floors in the rooms and on the balconies.

Backstage I erected a large building immediately back of the Faust tower, which became known as the "musicians' building."

(Continued on Page 12)

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The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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AN ARCHITECTURAL PROBLEM IN STAGE SETTING

(Continued from Page 11)

There we accommodated seventy singers and musicians—a soundproof room with the sound operator stationed above. This room had to be sound-proof as it was necessary to project the voices and music from various quarters by means of amplifiers during different scenes in the play, and still for practical purposes, keep them in one place. For example, the Voice of God which we hear from a hilltop, the voices of the choir from the church, and all other musical effects come from the musicians' building.

All the exits and entrances of the actors are scattered across the three stages and joined by cross-ways through the streets of the town, all leading to a concrete passage under the stage.

Lighting effects were controlled from a specially constructed booth built above the rear of the audience and consisting of various sizes of spots and floods that start with a pin-point spot and go to 2000 watt floods that cover all the hillsides. For other lighting effects, such as the lightning that takes Mephisto and Faust off-stage in the tavern scene powerful flash lights were set on the roofs and on the hillsides.

Mechanical effects used in the tower consist of an elevator which raises the entire floor of the Faust study by means of a hydraulic lift. Besides this, in the same study, we have a smaller elevator which operates by a counter-weight and gently and gradually lifts Mephisto in his various scenes with Faust. The mist effect in the scene of Faust and the maidens is created by vaporizing oil pumped through an air-gun, which we forced through various pipes built under the Faust Study. Props on the set consisting mostly of thick chairs in the tavern, and a table, chair, and so forth in the Faust Study were from the Warner Brothers Studio—all authentically antique.

In conclusion this was one of the most interesting scenic problems in my entire career. For years I dreamed of creating a setting for *Faust* and above all for the man who introduced *Faust* to the modern public—Max Reinhardt. My pleasant association with him, the pleasure of creating a set that met with his enthusiasm and cooperation is one of my dreams come true.

AIR WAVES

(Continued from Page 10)

Getting on the Air

IF someone you know is interested in radio, don't let them think that they can go directly from radio school on the air. Nothing means less to a broadcasting station than the fact that an applicant has had lessons in radio expression. There are several bad situaitons in existence today. In the first place there is an overdose of experienced actors hanging around the studios continuously, out of which producers pick their favorites and the ones they know best. To break through that clique requires miracles of endurance and good luck. As for general auditions, they are for the most part merely stalls on the part of radio chains to keep the public from thinking that they are "closed shop".

If they do manage to get an audition for a program producer, tell them emphatically to come prepared. Producers are busy people and can't be bothered with making suggestions.

When standing before the mike, stand straight and still—it will hide that trembling in the knees.

Be sure that it is a visual scene. In other words a scene involving action. Also be sure of the ability to do group work, which is a much harder accomplishment than working a monologue.

See that deep breaths are taken to calm the nerves, for nervousness heightens the voice almost to a squeak at times.

Scripts should not be longer than one minute.

And finally, all would-be radiorators must get experience either on stage or local independent stations before trying the networks.

It's a terribly crowded field, but you can't keep a good man from trying.

AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

CHRISTMAS VERSE

ALTHOUGH Christmas shopping, on a comprehensive scale, does not get well under way until after Thanksgiving, the purchase of greeting cards may start anywhere from the Fourth of July onward.

Greeting verses are a branch of American literature — their sentiments reflect the inherent cheer and goodwill of Americans. But because the Christmas cards are placed on the market at an early date, it is necessary for the verse writers to think about them somewhere about St. Patrick's Day. The mechanics of printing and merchandising tend to rush the Muse.

Those critical shoppers who lament the phraseology on some of the Christmas cards forget that the verses have to be produced sheerly out of imagination—perhaps to the noise of Fourth of July firecrackers.

What the greeting card manufacturers should rather do is to suggest that their staff of poets pilfer a few sentiments from other writers who could speak of Christmas with eloquent language because they actually sat down and penned the lines with the inspiration of a child writing to Santa Claus or beside the glowing lights of a Christmas tree.

Literature is filled with references to the season, and although the greeting card writers may decline from poets into dusty researchers, the general public would doubtless welcome more Christmas quotations from books, which though not always superior do have the virtue of more genuine emotion. This from Sir Walter Scott's "Marmion" is not especially better than the average Christmas rhyme, but it is inevitably more sincere—

"Heap on more wood!—the wind is chill:
But let it whistle as it will
We'll keep our Christmas merry still."

A credulous child or grownup could be sent a greeting taken from the often printed editorial of the New York Sun on September 21, 1897. Titled "Is There a Santa Claus?" it was a response to a letter from a small girl on the eternal query. "Nobody sees Santa Claus," the editor confessed, "but that is no sign that there is no Santa Claus. The most real things in the world are those which neither children nor men can see."

Another prose greeting which could well be borrowed was written by Charles Dickens to a friend in 1846—"Many merry Christmases, friendships, great accumulation of cheerful recollections, affection on earth, and Heaven at last for all of us." It was Tiny Tim grown up, saying "God bless us, everyone."

MAYBE THE WIND IS GOD WHISTLING FOR HIS DOG

ALTHOUGH Dickens wished for "Heaven for all of us," it is not reported that he meant all the busy creatures which people the earth—mice and men, dogs and cats, horses, and the children's pet turtles in the backyard.

Christianity is based this much on the conceit of man—that he reserves Heaven exclusively for himself. The Mohammedan, on the contrary, believes that at least ten animals have been okayed by St. Peter. They are the dog Kratim of the Seven Sleepers of Ephesus, Al Borak—Mahomet's mule, Noah's dove, the ox of Moses, Balaam's donkey, the camel of the prophet Saleh, the lapwing of Balkis, the ram caught by Abraham and sacrificed instead of Isaac, Solomon's ant and Jonah's whale.

Yet surely Heaven must be filled with other animals that have been beloved by human beings. The soul of the faithful dog that starved by the grave of its master must certainly have joined its mortal idol somewhere.

Then, too, there are those animals which actually traveled with their owners into some land beyond the vision of men. There was Ichabod Crane's Gunpowder. Pursued by the "Hessian Horseman," Gunpowder hurriedly toted away Ichabod, who was never seen thereafter. But Gunpowder was found—"soberly cropping the grass at his master's gate." That, said Washington Irving, was at Sleepy Hollow. Still you may venture to guess that even today he is "cropping the grass at his master's gate," where possibly the grass is always green.

'ORSES FROM 'ISTORY

AS THE racing season again approaches, one is reminded of a line from "David Copperfield" which is forever applicable to racing fans—" 'Orses and dogs is some men's fancy. They're wittles and drink to me." Or a patient listener to such a fan may recall from "The Merchant of Venice"—"He doth nothing but talk of his horse."

Owners seeking names for their steeds could, it seems, find in literature more suitable ones than are now printed on race track schedules. "Spumador," the name of King Arthur's horse, was more patterned for a racing animal. It meant "the foaming one." The name of Robert Burns' horse was Jenny Geddes, Oliver Goldsmith's was Fiddleback, and Bucephalus was the famous charger owned by Alexander the Great.

Before the rise of the large American city many people owned horses. Abraham Lincoln kept one in the backyard—named "Old Buck"—at Springfield. Horseback riding is becoming less practiced and unfortunately, for, as Oliver Wendell Holmes observed—"Saddle leather is in some respects even preferable to sole leather . . . One's hepar, or in vulgar language, liver . . . goes up and down like the dasher of a churn in the midst of the other vital arrangements, at every step of a trotting horse. The brains are also shaken up like coppers in a money box."

LOST LETTERS

RECENTLY *Liberty* magazine printed what the editors and scholars are quite certain is one of Edgar Allan Poe's lost short stories. It was found in a contemporary Philadelphia magazine, was titled "The Spectacles," and was written above the name Charles Loraine. If it is not a Poe story, the coincidence of style and evidence is striking enough. The entire account of the search, the discovery and the proof was printed by *Liberty* on September 24.

The discovery leads to speculation on how many manuscripts were lost or casually thrown away by now famous literary people. No doubt there are some Shakespearean plays which were never seen by anyone but Shakespeare, written and discarded—not satisfactory to himself. The housemaid at some London inn may have found one among the papers of the wastebasket, been arrested by its essentially unique quality, and put it away in a bureau drawer. What later became of it no one could know. The same has been true of other creative works. How much music has changed to silent smoke?

Artists seem seldom to be conscious of which is their best effort—they are not good judges. Some particular circumstances or taste may cause their partiality toward one of their creations which is the least meritorious or immortal. At any rate, they seem less able than any contemporary to evaluate their own work with accuracy.

Lincoln placed the Second Inaugural above the Gettysburg Address, regarding expectation of any permanent remembrance. He thought the Gettysburg Address a writing of secondary consequence.

Just how Shakespeare rated all the work he did is as much a mystery as the man himself. It seems, however, that he did not consider them nearly as great as they are now regarded. He made no move to assure the playing of them after he left the stage.

Someone could compile a very readable anthology of the favorite children of writers through history — poems, essays and brief stories. They may not be the greatest but they are apt to be the most autobiograpically valuable.







THE RESIDENCE OF

MR. and MRS. LELAND HAYWARD

(Margaret Sullavan)

DOUGLAS HONNOLD

Architect

HAROLD W. GRIEVE, A.I.D.

Interior Decorator

Photographs by John Swope

BRINGING THE DECORATOR INTO THE HOUSE

By DOUGLAS HONNOLD
Architect



IT HAS long been my belief that an architect who is about to design a house might well spend a week-end with his prospective clients. This might be a pleasure and it might not. But the virtue of this adventure would lie in an informal series of conferences in which the architect could study the needs, tastes, desires and allergies at first hand. He could see how the clients entertain, or don't entertain; the uses to which they put the details and conveniences of living.

At this time there would be a discussion as to the style of the house. There seems to be something sacred about naming the "style", whether it shall be Georgian, French Provincial, or "modified" something or other. It must have a name. Perhaps it is because they want to be able to tell their friends what style it is. Wouldn't it be better if it could simply be a house, a well designed house of our own generation? Surely it could carry on the traditions that are natural to us, that we have inherited, without having a fancy name that is not natural to us.

At this time, too, out would come the scrap-book, clippings, and couldn't we work in this bay window someplace. We would be called upon to understand a great deal and be very kind throughout. The interior decorator should be invited to this week-end. His function, as his title implies, is the logical continuation of the architecture. He, too, could study the requirements and tastes of the clients. He could see the major pieces of furniture that are to be used in the new house. There could be interesting conversations, and an amiable, friendly, and workmanlike relation immediately established.

Then it would be time to go to work. The requirements learned, the possibilities of the property determined, study would start on the plan. The decorator could tend to his other jobs. The architect has gone to work. The preliminary plan is established, with its solution of requirements, orientation, relation to surroundings, and so forth. Now back comes the decorator. It is a little early yet for him to bring in lurid tales of inner spring mattresses, but it is the proper time for him to look well into the matter of wall spaces, ceiling heights, etc., and not wait until the two-by-sixes are firmly knit in place and then start screaming that these things will never do. And it is the proper time for him to consider what major pieces are to be used while the various rooms are in the process of creation.

All right. Working drawings are started. Now back again comes the decorator. This time it is desirable to know such things as location of curtain pockets and a host of similar details. At this time should be known the size and character of the existing and contemplated major pieces that are to go into the job. From these, the decorator can give the architect assistance in the scale and detail of his respective rooms. As the drawings progress and interior studies are made by the architect, collaboration between architect and decorator is highly important. They should mutually understand the problem, have consideration for each other and have one goal in mind—the house.

It is discouraging and sometimes fatal for a good architect to be obliged to work with an unsympathetic or incompetent decorator, and it is equally disconcerting for a good decorator to try to make something out of a poorly designed and executed house. This might be the time, also, to mention that the client himself has a great deal of weight in determining the success of the job. This does not mean that he must roll over and take it, but he must not impose too many impossible requests, nor must he dictate color, pattern, etc., from small samples when he is not trained to see what would be their effect as a whole. It takes a good client to make a job, as well as a good architect and decorator. Neither should the architect and decorator create a beautiful cameo-like design, perfect in every way except that it does not fit the client.

We are assuming, of course, that we are striving to consummate a house that the client has asked for originally or has subsequently educated himself to want. This is to be accomplished by the architect through continuous study of his work, and the decorator's genius in continuing this work. The decorator should certainly be consulted early enough in the job to understand the spirit of the house. We are also assuming that the decorator has had adequate training, has intelligent taste and an understanding of the problem and is not a person who has saved a few magazines and suddenly calls himself a decorator. It is most important for him to be able to read drawings and to know from a full size detail that the cornice, for instance, is in scale with what he is doing in the room, and not say after the installation "That's not what I meant at all". This has happened. It is exasperating to the architect and is expensive to the client.

Probably the most important thing in this work that the architect and decorator are doing together is scale. Doubly blessed is the architect who has the fortune to work with a decorator who has a sense of scale; of pattern, of detail, of the room itself, so that it may look its size. An inexpensively done room may be a joy and a pleasure to the eye if its major elements are in proper relation to the room and to each other. A great many fabrics made these days are from designs that actually existed in the 18th and 19th centuries. They were designed for palaces and chateaux—large rooms. Yet there are persons who will not hesitate to use them in a room fifteen feet

(Continued on Page 33)

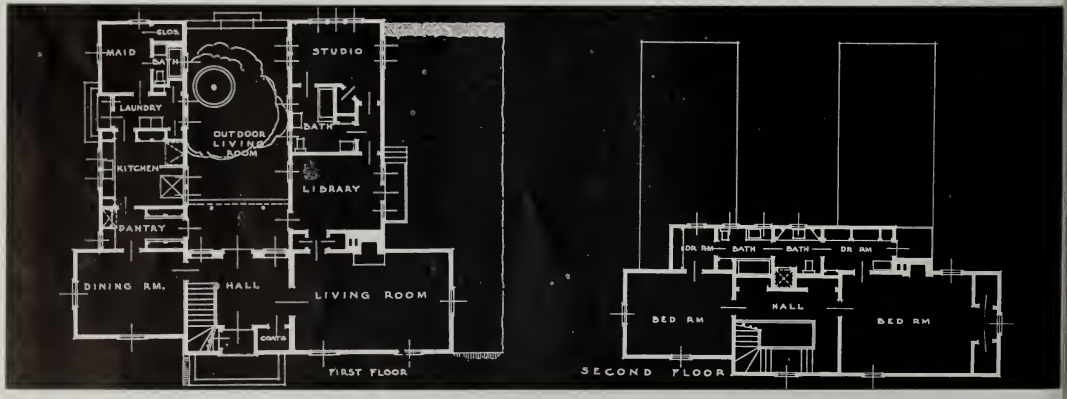


Photographs by George Haight

THE RESIDENCE OF
MR. AND MRS. HAROLD P. ULLMAN

in Beverly Hills, California

RALPH C. FLEWELLING, ARCHITECT





A house with the dignity of Georgian style architecture, yet executed with modern geometric simplicity. The clean curves of the dormer windows follow that of the front door. Slender green shutters contrast against white walls. The house received an Honor Award by the Southern California Chapter of the American Institute of Architects.

The library finished in knotty pine is comfortably informal. Recessed bookshelves and bright colored modern watercolors line the walls. A door flanked by windows leads onto the terrace. The Colonial fireplace of the livingroom, simple yet not austere, is faced with green marble. The furnishing is composed of authentic reproductions of Colonial pieces. The wallpaper of a subdued rose pattern blends with the gray carpeting.

The master bedroom reinstates the use of dormer windows as a decorative as well as architectural feature. A small fireplace makes the room livable as well as dormitable. Again the furniture is Colonial, with a cobbler's bench converted into a low table standing before the fireplace. The wallpaper is blue with silver cross linings, and the carpet light blue with a deep blue rug in front of the fireplace. A small recessed bookshelf contains light reading for light sleepers.







Photographs by George Haight



THE RESIDENCE OF

MR. AND MRS. HAROLD S. PARSONS

in San Marino, California

PALMER SABIN, ARCHITECT

RALPH CORNELL, LANDSCAPE ARCHITECT





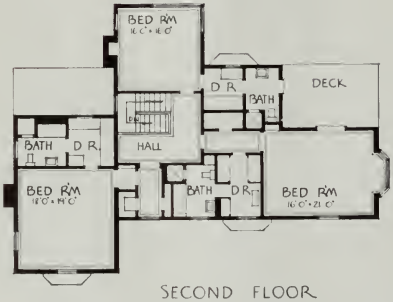
Of California Colonial design the walls are eggshell white with white trim, sash, doors, and blinds of straw yellow. The vertical boarding under patio porches is light cream. The patio and front porch are paved with salmon colored brick. The roof is of shakes left natural.

The exterior walls are a smooth sand finish. Inside, the living room and dining room are paneled with white pine. The library is finished with Utah pine stained.

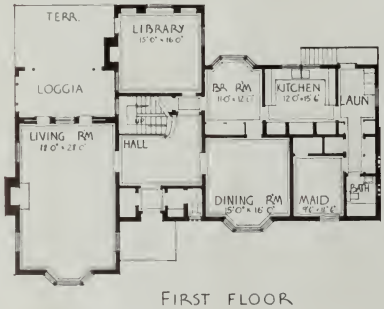
It is a charming, simple house admirably suited to comfortable living in California with its covered porch, its paved patio and luxurious expanse of lawn. No wonder then that it received Honorable Mention in the 1936 House Beautiful contest and an Honor Award in 1937 from the Southern California Chapter of the American Institute of Architects.



Photographs by Mott Studios



SECOND FLOOR



FIRST FLOOR

THE RESIDENCE OF
MR. GEORGE M. MILLER

in Hollywood, California

MARSHALL P. WILKINSON,
ARCHITECT





A pleasant house that presents a dignified facade to the street and opens in hospitable informality upon the gardens in the rear. The entrance is quite sophisticated in keeping with this dignity. Brick walls painted an off-white have an interesting texture and with white trim look clean and refreshing.

A spacious entry hall opens into the living room where off-white walls form an unobtrusive background for the burgundy carpet and deep blue velvet love seats, while a wine and tan satin striped sofa gives life to the room. Tables, mirrors, and lamps are all English antiques.

The wine colored carpet extends on through the hall into the paneled dining room. The Sheraton table and Chippendale ladder back chairs in blue and gold velvet stripes are softly colorful against the ivory finished walls.

The library is a harmony of browns. Waxed English deal forms the paneling and hand-carved mantelpiece. The fireplace is fronted with brown African marble. Draperies are Sienna-toned hand-blocked linens. The ceiling is salmon colored, while the floor is covered with fine Persian rugs.

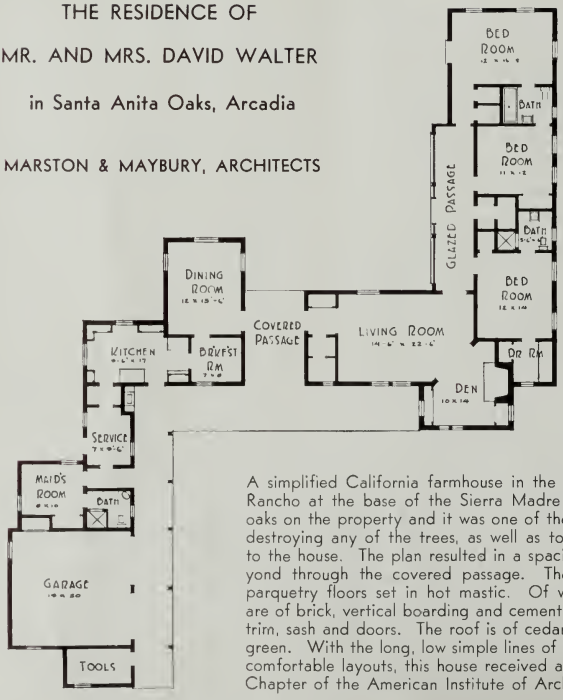
French doors in the living room lead onto a brick terrace, furnished with bright colored bamboo furniture. From here there is a view of an inviting lawn and spreading pepper tree.



Photograph by George Haight

THE RESIDENCE OF
MR. AND MRS. DAVID WALTER
in Santa Anita Oaks, Arcadia

MARSTON & MAYBURY, ARCHITECTS



A simplified California farmhouse in the beautiful setting of the old Lucky Baldwin Rancho at the base of the Sierra Madre Mountains. There are many fine old live oaks on the property and it was one of the problems to so design the house to avoid destroying any of the trees, as well as to have them located in the proper relation to the house. The plan resulted in a spacious approach with the private gardens beyond through the covered passage. The house is built on a concrete slab with parquetry floors set in hot mastic. Of wood frame construction, the outside walls are of brick, vertical boarding and cement plaster, painted an oyster white with white trim, sash and doors. The roof is of cedar shingles left to weather, the blinds an oak green. With the long, low simple lines of California country houses, and their livable, comfortable layouts, this house received an Honor Award of the Southern California Chapter of the American Institute of Architects.



Photographs by Mott Studios

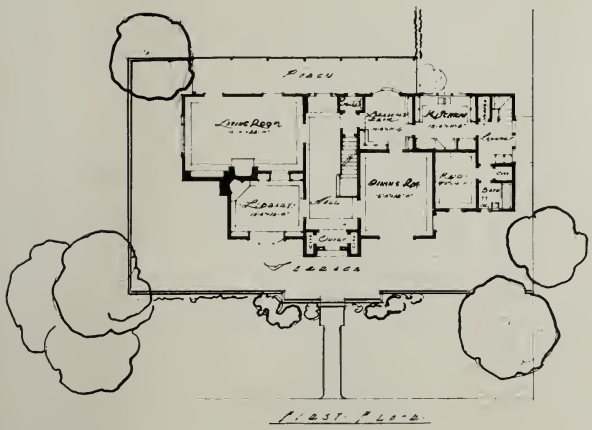
THE RESIDENCE OF MR. AND MRS. ROBERT BURNS

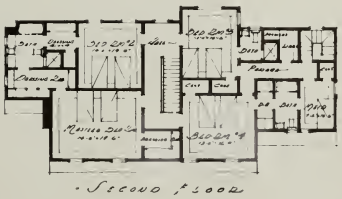
Westwood Village, California

CHARLES O. MATCHAM, ARCHITECT

Offices of
Earl Heitschmidt, Charles O. Matcham, Paul O. Davis

Although the architectural style of this house is definitely eastern Colonial both in its plan and concept of exterior design, it cannot be refuted that it definitely fits into the picture of its California location. The architect has drawn inspiration for the general massing of the house from the homesteads of New York state, while every detail has its tradition in archeological examples in the Atlantic Coast states. The masonry work, the Colonial drop siding and all exterior trim are painted a light creamy white, relieved by green shutters and a green roof.







The decorating scheme of the first floor has closely followed the harmonious blending of colors used in the houses of Williamsburg. The walls of the reception hall and dining room are covered with papers of Colonial tradition. Those of the living room are painted a chartreuse yellow to harmonize with the predominant colors of the wallpapers. The Colonial furniture is well spaced to give balance to the living room where the wide simply designed fireplace is the center point. Recessed shelves form a niche for choice bric-a-brac and books. An extension of the hand railing along the wall completes the symmetry of the graceful stairway in the reception hall.







The library walls are interestingly finished in a walnut veneer paneling, with all trim to match. The breakfast room and kitchen are finished in chartreuse green, again to harmonize with the color scheme of the nearby rooms.

The bedrooms, dressing rooms and baths are conveniently and simply treated in a traditional manner. By making use of all possible attic areas for closet and storage spaces, the architect has provided a house which in reality is quite large; whereas by the careful study of scale he has produced in the exterior elevations the effect of a much smaller house suitable for the normal corner lot in a suburban community.









TOWARD ADEQUATE HOUSING

By EDGAR BISSANTZ, A. I. A.

Photographs by Housing Associates

THE photographs reproduced here show dwellings which are typical of thousands of substandard habitations in the City and County of Los Angeles; and they typify the inadequate housing available for people of low income throughout the nation. The Real Property Inventory of 64 cities under 750,000 population, in 48 states, covering 2,633,135 dwelling units, which was made public by the Government four years ago, showed that 17% were overcrowded; 60% needed repairs; 40% had no furnaces; 30% had no gas for cooking; 24% had no tubs or showers (many cities reported as high as 58% without such facilities); 17% had no private indoor toilets; and 10% had no electricity. Commenting on 5,000 improved parcels of land sold to the State for delinquent taxes, Mr. Robert H. Parker, Special Agent for the Board of Supervisors, writes, "About 75% or 80% of all the dwellings are located in areas of bad housing and should be demolished because of deterioration, dilapidation, and lack of ventilation and sanitary facilities. It would not be economical to repair these buildings."

The fact, now widely recognized, that poor housing has a direct, causative, deleterious effect upon community health and morality makes doubly regrettable the discovery that inadequate housing is being subsidized with public funds, in the form of rent paid by social and relief agencies. Even worse, the State, having taken possession of tax delinquent property, is now the "landlord" of thousands of slum dwellings.

In providing shelter for relief clients, the authorities pay millions of dollars annually to the owners of slum properties throughout the country, because adequate low rent housing is not available. A recent report of the Los Angeles County Health Department states, "There are hundreds of County Charity relief cases living in quarters paid for by them that are *entirely unfit for human habitation.* These cases present more than a problem. Upon complaints being filed with us, we try to vacate the buildings, but the County is helpless in moving them *because they cannot find other quarters for them at the rental which they are prepared to pay.*"

Californians are prone to think that slums may be found in New York and Chicago, but that nothing deserving the name exists here. There is some justification for that impression, because the occupants of inferior dwellings have easier access to sunshine and air in California than in the metropolitan rookeries of the East—and geraniums hide a multitude of sins. Nevertheless, investigations prove the extent of bad housing in our region to be much worse than has been generally known. A visit to a poor housing district reveals dwellings with earth floors, dark and ill-ventilated rooms; shacks made of odds and ends of all kinds; children and aged people, some of them tubercular,

sleeping in flimsy garages; men and women quartered in empty store buildings divided by temporary partitions; balconies with wire cages in which children must amuse themselves or play dangerously in the streets; tiny apartments crowded together in dingy "courts"; inadequate and primitive sanitary facilities; rear-lot houses fronting on alleys; and, as if to complete the abject picture, an occasional dwelling so dilapidated that it has been abandoned by tenant and owner alike.

The effect of this blight extends into the surrounding districts, so that it is impossible to determine the limit of the injury caused by its existence. "Every poor housing area," states a report of the Los Angeles County Coordinating Councils, "is an area of great population density, while, in almost every case, the population density between such areas drops to very low figures. It is an evident fact that the presence of a slum area not only destroys values within its own boundaries, but acts to radically decrease real estate values and availability in the surrounding territory, so that while slums remain spots of poverty and disease, they are surrounded by practically unsalable and unusable land."

The Captain of a Fire Protection District where poor housing is prevalent reports, "Members of other departments laughingly refer to structural fires in this district as acreage fires, the term generally given to brush and grass fires because of the rapid spread through the tinder-like structures. We seldom respond to an alarm in this area where the fire is confined to its origin. As high as ten of these houses have been totally involved before the arrival of this department at the fire, due to the rapidity of spread." We can imagine the misery caused by such destruction because, for the ill-housed, the loss of their possessions is an almost insurmountable calamity.

It is a mistake to think of areas of poor housing as "cheap" districts. In the last analysis they are very costly, indeed. Although their occupants pay little rent, they spend a greater *percentage* of their income for rent than any other class, and the community pays a great deal in the form of excess expenditures for law enforcement, fire protection, hospitalization and health services, relief, low taxes and tax delinquency, and the inevitable physical and moral deterioration of its citizens. In other words, slums are maintained at the cost of the people who do *not* live in them.

A great deal of what is known as "social work" is futile, so long as the physical environment is not improved. "Man," says a noted sociologist, "*must* adjust himself to his environment. If he is to ascend to a higher culture then the physical instrumentalities of such a culture must be an actual part of his environment, and they must be usable by the man himself, and not only by those who have already attained to that higher culture."

In poor housing areas covering 2% of the area of Los Angeles, in which dwell 15% of the city's population, the per capita cost of hospitalization and health services was three times as great as the average for the entire city, for 29% of hospitalization and 33% of free clinic cases originated there. The tuberculosis rate was nearly twice as great as the city average. The fact that in these areas there was an *excess* cost of $1,089,650 for health services which were undoubtedly required because of unhealthful housing, shows us that "cheap" housing is *not* low cost housing.

The per capita cost of law enforcement in these areas was $1,892, nearly three times as great as the average cost for the entire city, which was $686. The *excess* cost of law enforcement was $1,705,000, yet 21% of all misdemeanors and 37% of all felonies were committed by residents of these areas. The delinquent remains a delinquent much longer under these conditions, and a very much larger percentage of them become repeated offenders and adult criminals.

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FOOD AND FUNCTIONALISM

By J. GORDON WRIGHT

The last word in market streamlining by Ralphs, champions of the closed-front markets in southern California. Situated in Beverly Hills, it is an excellent example of up-to-date efficiency combined with modern linear grace. Covering an acre, there is space for one hundred parked cars. Stiles O. Clements, architect.

IN 1928 when Clara Bow was the "It" girl . . . when automobile sales were leaping, real estate zooming, and all America preparing for the millennium . . . someone conceived the drive-in food market.

Everyone liked the idea. Investors, first of all, because it cost a lot of money—and they had a lot to spend. Motorists, because it was going to be handy after all that downtown congestion. Independent grocers, because it was the answer to chain store competition. Drive-ins sprang up everywhere. Sombre, nondescript corner markets gave way to architecture of the early missions, or the rambling freedom of the hacienda, some in L-shapes, some in U's, others in half-moon designs.

But impetuous Native Sons soon proved their impracticability. Early shoppers constantly were being hemmed in by later ones; displays were hidden by parked cars. The market experts pondered. Within two years from the advent of the drive-in market, a sharply contrasting style of architecture was under way: the Super market.

The distinguishing feature of this new design is the huge open-front span which ranges from 75 to 100 feet in width without the encumbrance of supporting pillars. Such construction entails approximately a 40-ton cement girder load for a 100-foot opening, and is more expensive than a supported front. But operators have demanded its heightened display facilities, claiming psychological benefits more than outweigh the costs.

Thus with the fundamental plan lending itself to beauty, California architects have vied for the past eight years until a Super market today has many of the earmarks of a modern theater. The latest are employing vitrolite in brilliant hues which catch the sun's rays and dazzle passing motorists into attention. Huge neon-festooned towers, smartly-striped awnings, and varicolored lighting effects for expensive neon signs all have added their bit to make California's markets the beauty queens of the food world.

Super markets have, and not without their own mercenary motives, elevated the public's standard of food shopping. It has required the collaboration of a good many heads—and all good heads!

First is the investor—the man with the pocketbook. In many cases, he rents the entire building to the grocer, and the grocer, in turn, sub-leases to the butcher, the delicatessen, the produce man, and the various other departments. The grocer, however, may operate his particular department in one or more other markets, as may the produce manager, the baker, butcher et cetera. Thus, we find a curious hybrid of chain and independent operation—all under the same roof.

But to get back to the investor, or building owner. The grocer usually guarantees him a minimum rental, and a percentage of the gross business above a certain figure. Thereby the owner becomes a sort of silent partner, where once his only concern was to extract a fixed rental fee. With such a direct interest, he often consults his architect even before leasing the building lot. Perhaps they will call in a tentative grocer client. The location agreed upon, they work out the market design. And here is where we consumers become victims of a friendly conspiracy.

From the start, a super market is scientifically planned to bring its customers into contact with as many departments as possible, according to Architect J. A. Murrey, who has designed nearly forty Supers in Hollywood and Los Angeles. This is both a convenience and a temptation to every shopper. For example, you need a cut of meat for dinner—nothing else. While you wait for the meat to be wrapped you turn around to be confronted with the delicatessen counter. The cottage cheese may catch your eye—and you have made an extra purchase. Or you may be headed for the grocery section, but carelessly get too near the bakery, and a certain cake smiles up angelicly. You may reach the door—almost, when your eye against strays ever so slightly and you find yourself buying a magazine, or a package of cigarettes. But it is just these little things that have made Super markets profitable where less efficient operation failed—all to the benefit of the consumer.

New markets are becoming standardized in arrangement. The meat department is invariably on the left front; the fruit and produce section across the front, and either a bakery, drug or liquor store at the right front corner; the liquor department often predominating, with drugs as a sideline! The delicatessen usually is directly opposite the meat counters, although its greatest display area may parallel the grocery section. The bakery ordinarily is in the right half of the market, and if not in the front corner, will occupy a position similar to the delicatessen. The grocery section, of course, utilizes the rear half of the building.

The interplay of these various departments necessitates a system of well planned traffic lanes. But unlike the city fathers, market architects have looked into the future and provided aisles more than adequate to today's crowds. Remember the Piggly-Wiggly days when you weaved precariously through narrow lanes of foodstuffs on the strength of saving a few pennies? Self-service was a novelty then, and congestion was a necessary evil. Today it is a disease, largely preventable.

However, there are many equally-hidden factors that account for the success or failure of a Super market. While Old Sol lends a generally benign influence over our daily marketing, he may become a perennial pest to the market facing South. Oft-times we may drive into a market merely because it is handy; or

(Continued on Page 36)



A bed of Ranunculi with a border of blue and yellow Violas.

SPEAKING OF BULBS

By FRANCES DUNCAN

FOREHANDEDNESS is pre-eminently a gardener's virtue. It is easy enough to think "bulbs" in early spring when the neighbor's garden is gay with them, but the neighbor was clever enough to think "bulbs" in October.

During the past ten years, bulb-growing in California has increased tremendously. The embargo on the so-called Dutch bulbs caused us to devote real attention to growing them, and it now is done very successfully on the Pacific coast. There has been also a definitely increased knowledge of South African bulbs and their use in California gardens. More than this, a technique has been developed as to how bulbs should be treated here.

For instance, bulbs require a definite time of rest. In the East and North, nature provides this by locking them in frost so that they sleep for the cold months. In California, however, they have learned to sleep all summer; they can be dormant and rest in the dry season. Mr. Kenyon Reynolds of San Marino has a whole hillside of daffodils, naturalized; they have no artificial watering in summer and in early spring his hillside is radiant. Thousands of bulbs are being planted this autumn by Mr. Myron Selznick at Running Springs, near Lake Arrowhead and their spring beauty will be a joy.

The amateur should be careful not to "hang up" the bulb. When planting is done with a dibber or a narrow "Slim Jim" trowel, the bulb sometimes catches, leaving an air-pocket between its base and the bottom of the hole. It should rest firmly on its base, preferably with an inch of sand beneath. The depth of the bulb has a little to do with its blooming time. Therefore when simultaneous blossoming is desired, gardeners often remove the soil to the required depth (six inches is right for tulips), spread sand an inch deep, place the bulbs and cover carefully to the garden level. Manure should never touch bulbs. A fertilizer leafmold is preferable.

Ranunculi and Anemones: These gayest of early bulbous plants have many uses, especially in a new place. They do not require any special enriching of the soil, but good drainage is necessary, a rather sandy soil is preferred and open sunshine. They are not deep-rooted, therefore landscape gardeners often plant Ranunculi for temporary effect where young trees and shrubs have lately been planted, to give garden radiance while the permanent planting is becoming established. They are planted in rows, like vegetables, for cutting, and should be set a few inches apart in the rows and covered two or three inches deep. The bulblets look like miniature Dahlia bulbs, clustered, and should be planted "claws" down.

There is a new Camellia-flowered strain originated in California, which is very beautiful. Ranunculus colors run from pale yellow to deep orange; from pale pink to deep rose and crimson. Ranunculi are among the oldest of garden flowers. Their portraits are in the earliest herbals. "Fair Maids of France" is one old name; they are also supposed to be the "Pretty-Maids-All-In-A-Row" of the nursery rhyme.

The treatment of Anemones is the same as that of Ranunculi. The St. Brigids are marvellously rich in color—blue, violet, purple, crimson, lavender, and some with black stamens in the center to heighten the effect. There are also some very lovely pure white Anemones. The shape of the flower suggests a large poppy. Anemones are shorter than Ranunculi.

Grape Hyacinth (Muscari botryoides): The Heavenly Blue variety makes a slender showing when a few are planted, but a whole drift of these little bulbs in partly shaded woodland makes a lovely sight with their small spikes of clear blue.

Scilla campanulata with delicate racemes of bell shaped flowers is charmingly used in the same way. There are now varieties in white and pink as well as the blue in which this lovely little flower is best known.

Glory of the Sun (Leucocoryne ixioides odorata): One of the newer bulbs which has a long blooming season. Its fragrant, wide-open and clear blue flowers clustered on long stems are charming. It is also very easy to grow.

Ixia Bloem Erf comes in very gay colors—orange red, purple, pale lavender—and blooms very early. Good for cutting as well as in the border.

Cape Cowslip (Lachenalia superba) is a brilliant red.

Freesias are now to be had in orchid tints, also in clear yellow and amber. A different note is that of the Flame Freesia Tritonia, or the South African Star Flower (Ornithogalum). Besides the Star of Bethlehem, a large white flowered bulb with an unforgettable black bead in the center of the flower, there are many others—the Chincherinchee, which is pure white, and the Red Star, Yellow Star, Gold Star and Silver Star. Named as they are colored, they are charming at the edge of shrubbery or in the border.

Freesias should be planted about three inches deep. They do well in part shade, although they can stand open sun.

Gladiolus tristis: A patch of this is delightful in the patio. The small flowers are creamy white and fragrant at night.

If there are small children in the family and a suitable tree, it is both amusing and delightful to plant a "fairy ring" of crocus or small bulbs, encircling the tree at some distance from the trunk. It makes a marvellous surprise in the spring.

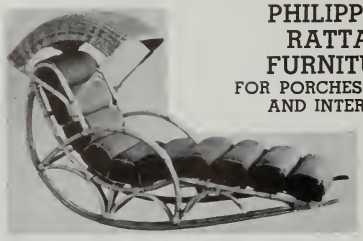
Magnificent *Tulips* may now be had, but in California these do better in slight shade. They profit also from a ground cover. Baby blue-eyes (Nemophila insignis) sown after the bulbs are planted, make a delightful accompaniment. The delicate pale green foliage gives some protection to the growing stems so that they grow taller. Forget-me-nots can be used for the same purpose.

Planting in masses, fifty or so of one variety, or in border groups of a dozen or more, gives a more satisfying effect than a few of several sorts. These bulbs do well under early flowering trees or with a background of shrubs. The brilliant scarlet Tulip, Gesneriana spathulata major, is very effective massed against tall evergreens. The deep golden yellow Breeder Tulip Cherbourg, tinged with terra-cotta, is lovely with pale Primroses beneath. The Bishop, deep violet with a blue base and white halo, should be tried with yellow Violas for a carpet.

The Cottage Tulip Grenadier, a dazzling scarlet with deep violet anthers, complements a background of dark-foliaged Japanese maples. Clara Butt, a clear rose of lovely form, is not a new Tulip, and has held its own for many years. It is charming near the lavender Reverend Ewbank.

The Darwin Tulip Afterglow, also known as Katherine Havemeyer, is a soft apricot tinged with pink and is lovely in masses against a background of shrubbery or when combined with the dainty blue of Nemophila.

An excellent new book on bulbs has just been published by Macmillan, *Bulbs of the Garden in Color* by J. Horace McFarland. It not only gives general culture, but California treatment where it is different. Containing many photographs, the book will be of value to any garden lover.



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State of California }
County of Los Angeles } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Jere B. Johnson, who, having been duly sworn according to law, deposes and says that she is the business manager of the CALIFORNIA ARTS & ARCHITECTURE and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit

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JERE B. JOHNSON, Business Manager.

Sworn to and subscribed before me this 1st day of October, 1938.

LEAH ANDELSON.

(Seal) (My commission expires August 2, 1940.)

THIS MONTH IN THE GARDEN

By J. M. ASHER, Horticulturist

IT HAS been said that we get out of any enterprise or activity just about what we put into it. I think this is a bit underestimated when we speak of gardening, for whoever makes a garden not only adds beauty and value to his surroundings but does something for himself and for those who view the results of his handiwork. Gardening, more than any other activity, takes us out of ourselves, lifts us out of routine and brings immediate recreation.

Why not do a little extra planning this season—take an inventory of your grounds and systematically work out a garden program that will reflect your own personality. You can secure just the color scheme you desire and will obtain satisfaction that you cannot buy. In every garden there are shaded corners and sunny locations, there are flower beds and shrubbery borders; all of these can be prepared and planted now in such a manner as to make the garden into a single unit of beauty.

October in California is one of the best planting months of the entire year for now numerous varieties and species of plants and bulbs are available for planting. The hottest weather is past and the fall rains will soon come to encourage the small plants to grow to perfection.

Begin now to prune the dead wood from the shrubs and trees, and take off long, ungainly branches and unnecessary debris and clear the ground for new fall, winter and spring flowers.

Fall annuals are the seasonal plants that make up a good portion of the fall and winter color. True, these complete their life's cycle in one blooming season but they are beautiful for that one season. For the average garden it is better to purchase well started small plants from the dealer who has cared for them during the tedious germinating and transplanting period to a point where they are ready to be planted in permanent growing positions.

Among the practical and useful plants you will find the winter flowering Stocks. These require a well drained soil that has been well prepared, they need sunshine and above all an even and uniform amount of moisture. Plant them about twelve inches apart and take care to press the soil well around the tiny roots and water thoroughly to settle the earth around them.

Snapdragons come in dwarf, medium and tall growing varieties and few plants give more pleasure to the grower. Plant these in the sun, twelve to fifteen inches apart and water by means of trenches rather than sprinkling over the top. Snapdragons too require good drainage and good soil.

The Winter Marigolds (Calendulas) are very useful and are less difficult to grow than most other plants. There are several varieties, some light lemon yellow, some deep orange and others variegated. Calendulas require sun at least for one-half of time.

For the shaded places and places that have the morning sun only, plant Primroses. These are easily grown and if planted this month will blossom by Christmas. Primula malacoides, the baby of the Primrose family is available in white, light and deep pink, rose and lavender, these form beautiful borders and are useful for cutting for they have good stems. Primula obconica the Chinese Primrose bears larger blossoms, colors range from white to light and deep pink and rosy red as well as blue and lavender. They make an excellent showing and last for several months. Planted now they will blossom in early December.

Cinerarias are very popular and are really beautiful. Before you plant Cinerarias, be sure that you have worked into the soil lots of peat and leafmold and if drainage is doubtful, add a couple of inches of decomposed granite or coarse sand before spading and work deeply into the soil with the peat and leafmold.

Bulbs. Few Spring flowers are so colorful and are so much appreciated as the bulbous ones. Spring is hardly complete without them but to have them at their best they must be planted in October and November. To succeed with bulbs one must have well prepared beds into which has been worked plenty of peat and drainage material. If the soil is heavy or sticky it is best to remove some of it

and add a liberal quantity of light sandy loam. Most all bulbs will start better if there is a bit of sand placed directly under them Simply dig the hole for planting a little deeper than necessary and pour in a bit of clean sand and press the bulb firmly down onto it. Always firm the soil well and water thoroughly after planting.

From Holland we receive many of our best bulbs and among the Holland bulbs will be found the Tulips and Hyacinths. Tulips are varied as to types and colors. The larger flowers are borne by the Darwin and Breeder Tulips while the May Flowering or Cottage varieties are not quite as tall nor are they as large. Darwin Tulips comprise the larger group and in these one finds the bright reds, clear pinks, and lavender shades. The Breeder group furnishes shades of yellow and brown, purple and rose and the burnt orange shades. In the May Flowering group are the yellows, whites and variegated shades. Always plant the bulbs five to six inches deep and keep the soil moderately moist but not too wet.

Hyacinths are splendid both for color and fragrance. The large bulbs planted properly will furnish flower spikes six to eight inches tall. The pastel shades predominate and for a lovely flower bed or a dainty border effect nothing excells them. Plant the bulbs five or six inches deep.

The Narcissus family includes the Daffodils, the Jonquils, the Chinese Lily and these groups each contain various sizes and types of blossoms.

Narcissus will thrive in any really good garden soil which has been well loosened and fortified with peat moss and well rotted manure. Work these elements well through the soil and considerably deeper than you are to plant the bulbs. Steamed bone meal will greatly strengthen the stems and increase the size of the blossoms. Daffodils are the large flowered types while the jonquils are the small ones.

Dutch and Spanish Iris are very much alike and are both good in our gardens. They succeed in almost any good soil and come back year after year. These bulbous Iris should be planted three to four inches deep and four to six inches apart for mass planting and color effect in the garden. For cutting these have no equal.

Sparaxis furnish a splendid mixture of brilliant shades of rose, orange, maroon, red, pink and white. Plant them in beds or in borders, two inches deep and four inches apart. Their wiry little stems make them attractive for cut flowers and they last for a long time.

The *Lawn* is a very important part of the landscape and can be attractive or very unattractive. Much depends upon the care given it from the standpoint of water and fertilizer. Unfortunately we have few lawns here that are free from Bermuda grass, commonly and properly named Devil Grass. This grass will creep in and unless one spends endless time weeding it out it will soon form a large percentage of the turf. Bermuda grass grows and looks green during the summer but in the early fall it begins to stop growing and then the grass looks brown and dry. This is the reason for Lawn Renovating. The Power Renovator takes the matt of dead devil grass off the soil and leaves a light mulch into which can be seeded Blue Grass and Clover or other lawn seed and these will get a good start before summer comes and the Bermuda begins to grow again. Renovating can be done by hand if you are strong and energetic but the Power Renovator does a much more thorough and a much smoother bit of work. At least every second year this should be done. Have the machine run over the entire area twice and the refuse raked off then apply the new grass and mulch with a good well rotted manure. After five or six weeks have elapsed apply a good dressing of commercial fertilizer. By this type of feeding you will insure a velvety green through the winter.

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TOWARD ADEQUATE HOUSING

(Continued from Page 27)

These statistics should not be construed to indicate that poor housing is occupied solely by the morally or physically delinquent, and by "people who won't work." For the most part, the character and habits of the portion of the population which has drawn off an ever-diminishing percentage of the national income, and therefore finds itself forced to live in an inferior environment, are surprisingly good. In fact it is less noteworthy that slum conditions, which make opportunities for desirable social contacts almost impossible, should produce ill effects, than it is that so many of the people who live with adverse influences should maintain their integrity and self-respect so well. Among the mechanics, cooks, servants, clerks, carpenters, small merchants, laborers, factory workers, and other useful people whose small and uncertain incomes permit only the cheapest habitations, the qualities of essential human virtue, such as honesty, kindness, helpfulness, tolerance and generosity often surpass those of "persons of high degree."

It seems strange that a land so richly endowed with idle workmen, surplus goods and an inordinately productive industrial capacity should have so many unsafe and insanitary dwellings. If many people are ill-housed (as we know they are) and there are no better dwellings available for them, it must follow that *in the past we have not produced enough good habitations to adequately shelter our entire population.* That is exactly what happened. Although we had the means of production, we didn't produce. In fact, at no time in our recent history did we construct an adequate supply of dwellings of a standard conforming with our technical ability and vast industrial capacity—and we are not doing so now. Although our population (and therefore our need for additional housing) increased year by year, the volume of production of new dwellings decreased and remained at a low figure. According to the Federal Home Loan Review, families accommodated in new dwellings in cities of 25,000 and over during the 7-year period 1923-29 averaged 447,968 per year, or a total of 3,135,776 for that period. During the following 7 years, however, the average was merely 74,769, and the total was only 523,383. What a record for a nation of 135,000,000 people!

Simultaneously with the stagnation of the production of dwellings in the United States, England stimulated slum clearance and housing by a continuing program of government subsidies and public housing construction, which succeeded in decently re-housing a large percentage of her people. The appalling divergence in the rate of production of dwellings in the two countries is accurately indicated by the following chart.

The lag in the construction of dwellings has also been greatly out of proportion to the general drop in production in other lines, which was occasioned by the depression; nor has it experienced a comparable revival. In 1926 the index of industrial production (based on the 1923-5 average) was 108, and the index for residential contracts was 121. By 1933 industrial production had dropped to 76 (approximately 30%)—but residential contracts had dropped to 11 (exactly 89%). Although industrial production came back in the first half of 1937 to an index of 119, higher than in 1926—residential contracts stayed down at 46! This lag in production reduced the supply of new habitations, while the obsolescence of existing dwellings continued with increased rapidity.

In the absence of accurate national statistics, various estimates of our immediate housing need have been prepared. The most noted of these, based upon a thorough analysis of existing data, is the outline of quantitative and qualitative need and shortage computed by Catherine Bauer, the brilliant author of *Modern Housing,* and Coleman Woodbury. 5,663,000 new dwellings, they report, are needed immediately to replace the worst slums and establish family occupancy as of 1930; 6,389,000 additional dwellings will be required to



accommodate the increase in the number of families in the period 1937-50; and 4,245,000 new dwellings should be built to balance obsolescence—a total of 16,297,000 dwellings needed before 1950 *to maintain only the rather poor standards of family occupancy which prevailed in* 1930. Needless to say, our present production is hut a fraction of the amount required.

The reason for these conditions, for this delay and ineffectiveness, is apparent. We have made no conscious effort to build directly decent dwellings for our entire population, particularly the lower income groups. The production of houses in the United States has always been merely an *accident* of a game of land speculation and investment for profit. We have built for less than a third of our people, whose income seemed sufficient to sustain the high costs inherent in a system of retail land distribution, retail production of houses, and retail selling combined with the exploitation of "architecture"—while the remainder of the population has had to obtain housing, as best it could, from the cast-off dwellings of the smaller group. "Occupancy for two-thirds of American citizens is determined by the rate at which houses decay and fall into various stages of obsolescence."

That procedure (which, in order to house two-thirds of our population in cast-off dwellings, necessitated the construction of three times as many dwellings for the upper third as were actually required for their use) has never provided proper housing for this nation, and never will. Its countless conflicting interests encouraged duplication of effort, unplanned and uncontrolled use of land, undue emphasis on first cost without regard to ultimate cost-of-use, and a reluctance to allow the production of an adequate supply of decent new habitations according to need—all in the interest of preserving and protecting the inflated "values" of existing investments in obsolescent improvements.

The unwillingness to *permit* efforts to reduce the housing need is indicated in the recent Report of the National Resources Committee—"When the mechanized industries, particularly in metal, entered the housing field with the production of prefabricated houses, they were met by the resistance of property holders, especially the banks, which held mortgages on about fifty-three per cent of 1933 value of all urban real estate, and which feared that an influx of cheap modern buildings would subtract substantially from *the market value of existing structures.*"

How the control and restriction of new building, in the interest of "the market value of existing structures" regardless of the actual need for decent new ones, may be effected was shown in a recommendation made to the Federal Home Loan Bank of Chicago by its advisor, Dr. John Cover. "In 1929," he advised the bank, "they should *lower* rates on purchases, *increase rates on construction,* and *reduce rates on refinancing.*" In other words, deliberately make it difficult for many people to build, and make it easier or unavoidable for them to buy existing dwellings, thus creating an artificial shortage of new buildings which will serve to maintain or increase the pecuniary value of the old ones!

It matters not that architects, contractors, manufacturers, and labor, are eager for an opportunity to create and produce new and better dwellings—they will have to "mark time," lest the financial stakes in slums and near-slums be jeopardized by their productive activity.

The approach toward the problem of housing has been extremely unrealistic. There are actually four basic physical facts involved: *first,* our material resources—the materials available; *second,* our industrial capacity to produce and service habitations; *third,* the physical areas available—the amount, location and type of land; and, *fourth,* the number of families to be accommodated. There are other factors, but these are the fundamental ones that should govern a common sense formula, or program of housing. These are the *realities of housing,* yet we have been forced to treat them as though they were non-existent, or of no importance, while we work under the control of shifting pecuniary data and criteria.

"Of a necessity," writes Frederick L. Ackerman, Architect of the New York City Housing Authority, "we have had to build our communities of physical materials and upon physical areas, but *decisions in respect to utilization of these two items* are made within the frame of pecuniary valuation . . . *Mountains of mortgages covering piles of physical decay are treated as realities; the physical world as a world of make-believe* . . . What controls with sovereign authority, and what we treat as basic data is our varying capacity, through time, to create and market debt. Under our economy the rate and volume of habitations produced is a function of our varying rate of creating and marketing debt claims. During something like one-half the time span covering the past several decades, conditions have not been auspicious for creating and marketing debt. This has been notoriously so in respect to habitations, with the result that, during considerable periods of time, few habitations have been built. But during the entire time span our productive capacity has continued to increase without abatement."

It would be cruel to elaborate this tragedy of poor housing, if there were no prospect of an ultimate "happy ending." Fortunately, the instrumentality through which, for the first time in this country, a program of building directly for those who suffer most from poor housing may be conducted, now exists. In a forthcoming issue we will consider various proposals for providing adequate housing, and the potentialities of the new United States Housing Authority.



BRINGING THE DECORATOR INTO THE HOUSE

(Continued from Page 15)

by twenty feet with a nine foot ceiling.

We could place values next in importance to scale. A room should contain nothing that does not add to it. Values in the major pieces, where weight is needed or else undesired; weight of color and tones in walls, furniture, fabrics and so forth.

We then come to color—in which we hope we may be fearless if the job requires it; the occasional use of strong contrasts in line and color if it seems desirable; or the use of neutral backgrounds for strong elements in the furnishings.

Then textures—important but subordinate to scale, values, and color. Texture of a fine antique or a beautiful fabric. If the budget permits a few excellent pieces, we have added character and elegance. But if we have attained in a particular room, good scale, values, and color, we have created a good room—whether we are able to have a signed piece or must be content with a good reproduction.

I do not feel presumptuous in saying that decorators are necessary; that they have a definite work to do. We may have eventually a fusion of the architect and decorator into one person who is a master designer and an organizer. In Europe the architect and decorator are usually the same person. That this fusion occurs only except in rare instances in America, may be the result of our generation of economic consciousness, or for some other complex reason. In any case, for the owner to go out and buy things for his house without trained knowledge of their relation to each other, the values, color, and textures is merely equipping a house like equipping an expedition to the Himalayas with all the necessary things. I am sure we are not trying merely to equip the house. There would result most likely a series of self-conscious and embarrassed rooms. Rather are we concerned with an art in its esthetic sense and a science in its intelligent execution. We should be sanely untouched by that fever to astonish the world, a point that is occasionally used in an effort to confound those who do not think.

There is a definite saving in dollars when there is perfect coordination between owner, architect and decorator. Sufficient study and frequent conferences, anticipating on paper what might involve great costs on the job changing walls, openings, etc., result in the owner obtaining a house of great charm for the same amount that a very ordinary house might have cost. Our satisfaction in this case would be two-fold, the charm plus the feeling that we have saved the owner a sum equaling our fees.

An example of the architect and decorator working together from the very first preliminary drawing is the house of Mr. and Mrs. Leland Hayward. Mrs. Hayward is Margaret Sullavan. Mr. Grieve and I had lunch at the Haywards' before ever a line was drawn. Here we had conversation, saw some of the very excellent pieces that were ultimately going into the new house, and some particularly fine pictures. This meeting seemed natural and although casual we all became aware of the first beginnings of a house. From then on these meetings occurred from time to time, sometimes in our respective offices, on the job or elsewhere. It meant work, arguments and catching hell but any job properly done means the same thing and in the end we had the pleasure of feeling that we were walking into somebody's house and a nice house that looked as if it were being lived in and had been lived in for a long time even though the last painter was just disappearing down the driveway.

And it didn't look decorated!

STANDING BY—

Agencies of the Community Chest "stand by," ready to administer aid to thousands of needy, impoverished, sick, crippled, or homeless adults and children.

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In any modern home electricity is used scores of times every day. If the electrical service has not been carefully planned, many of these times every day someone in that home is annoyed because there is not an outlet where it is needed, or the outlet is inconveniently placed, or the lack of a properly placed switch necessitates stumbling around in the dark to find a lamp.

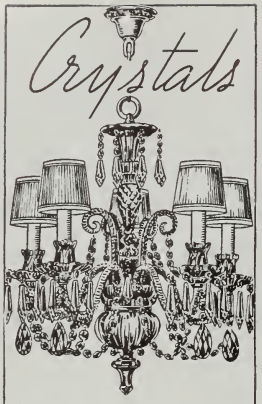
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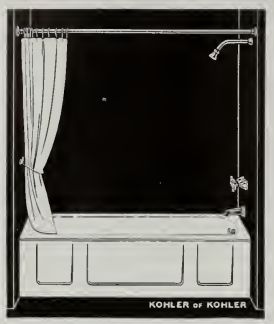
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NEW PRODUCTS AND PRACTICES



Kohler of Kohler

The "Cosmopolitan" bathtub manufactured by the Kohler Co. is wider, has a flatter bottom for safety, a flat usable rim, and is built lower for easier access.

New Crane Products

A new bathtub called the "Coronova' made by the Crane Company is not only flat bottomed but has broad flat rims and low height as added features. Dangerous bathtub acrobatics due to sloping bottoms are removed, to say nothing of its convenience and the ease with which it can be cleaned.

Also announced by the Crane Company is a new gas fired warm air conditioner, which heats, circulates, humidifies and filters air under an economical system of self insulation. Intake air sweeps through an outer housing of the conditioner, enveloping the inner, or heating compartment, picking up what has hitherto been regarded as "lost" heat.

Mechanical Histrionics

Gas Appliances will "act" for visitors to the Golden Gate International Exposition in 1939. Manufacturers and gas companies from Hawaii to Texas are cooperating in a $140,000 exhibit featured by animation, color and lively interest. Visitors will be able to see, feel and hear the latest automatic gas appliances for cooking, house heating, refrigeration and water heating.

Central feature of the exhibit is a revolving stage on which are shown gas appliances within a series of six beautiful kitchens, and a model utility room, styled to modern, step-saving convenience. Each kitchen is presented individually, and the appliances do their own performing, showing off each feature accompanied by spoken description. When the appliance has completed its presentation, it quietly folds up, the curtain closes, and the stage moves around to the next kitchen.

Located in the Homes and Gardens Building, the gas exhibit also features animated, educational displays of water heating, refrigeration and house heating. Modernized Basements and Play Rooms are set up for the edification of home planners.

A Kitchen Planning Studio with a reference book alcove will show materials in use for kitchen modernization. Three designers will be on hand, provided with scale models to build kitchens for visitors.

New Oven Ideas

Tappan ranges have announced what they call the "visualite" oven, an oven with a glass covered door. While heat control and automatic timers have done away with actual oven watching, it's handy when the housewife wants to see that her cake is that certain brown color. Also by not opening and closing the oven door the kitchen stays cooler and the oven hotter. There's a "peek" light in the oven for further convenience.

No stoop, no squat, but especially no burned fingers is claimed of the new "Estate Gas Range." A lever on the side of the range nearest the oven slides the oven racks smoothly in and out. The "Mechanical Hand" is placed waist-high, hence no stooping over is required nor is it necessary to touch the hot grill racks.

No Basement Needed

A new gas furnace called the Andrews Built-in Vented Wall Unit requires neither basement, nor floor space. Installed between the wall studding it is both a heating and ventilating unit, circulating outside air as well as heat.

More Ranges

Homemakers and curious husbands are learning that the new control and precision gas range can pay for itself by cooking food correctly and successfully, thus eliminating the dollar-and-cents margins tolled off for the customary wastage and failures that occur in the average kitchen. The new super-speed unit is being introduced by leading manufacturers as the "Certified Performance" gas range. It is designed, constructed and laboratory tested according to the highest known standards for efficiency.



Remote Control

The Radio Control manufactured and distributed by the Barber-Colman Company is a device for opening and closing garage doors or gates from a moving car. The driver merely pushes a button on the instrument board and this sends a signal from the car as it approaches the garage. This signal actuates the standard operator, which opens the doors in the usual manner and turns on the garage lights. Another signal causes the doors to close and the lights to be turned off. The car can be traveling at any speed.

Special coding insures privacy, preventing other similarly equipped cars from opening your garage doors or gates. The Radio Control includes the automatic transmitter installed in the car and an automatic analyzing receiver located in the garage. The signal from the car is picked up by a receiving antenna in the driveway. This type of control must not be confused with the electric eye or any of the magnetic controls.

Sheathing Grade

Plyscord, the new sheathing grade announced by the Douglas Fir Plywood association is scored and grademarked, has many labor-saving features and is economical in use.

Sculptured Plywood

The Harbor Plywood Corporation of Hoquiam, Washington, has announced the use of redwood as plywood siding. Many new usages are found for it. Rounded streamlined corners, paneled effects and many other architectural styles are economically and easily applied. Labor costs and nails used are cut down considerably since the panels come as large as eight feet in length and twenty-three inches in width.

Solid Tropical Wood Interiors

From time to time in the past there has appeared on the market species of beautiful tropical woods but their limited quantities and their remote source of supply made their cost prohibitive to the layman who most desired them. Then the fact that their being available only in raw form made their adaption unwieldy and costly.

Now, however, these jungle treasures are available through the Wood Interiors of America in the same manner that one would purchase an article of wearing apparel, and at a cost comparable to ordinary wall materials and coverings. Tropicwud Planking is the solid form of these tropical woods, so processed that they are delivered ready for the carpenter to install without any further milling or detailing.

Tropicwud Planking comes tongued and grooved in numerous patterns together with tongued and grooved battens whether plain or carved. The combination of two or more of these stock patterns makes possible a vast range of detail. Since Tropicwud Planking is saw kerfed on the back to relieve tension and is sealed with a colorless sealer after being kiln dried to the proper moisture content for your territory all technical problems of climatic changes are eliminated.

Tropicwud Planking is available in fourteen beautiful woods and is furnished in eight, nine and ten foot lengths to fit all standard wall sizes and to eliminate waste and laborious cutting to length. Properly installed there need be no visible nail holes, and of course the troublesome "backpriming" is unnecessary. The manufacturers, Wood Interiors of America, proposed to make still further species of these tropical woods available from time to time.

Garage Doors

A new, improved and foolproof upward-acting garage door, priced for the low-cost building field is announced by the Crawford Door Company, Detroit, Michigan, under the exclusive trade name Craw-Fir-Dor. The new door has been designed by the Crawford Door Company, in conjunction with the fir door manufacturers, to sell at a price within the means of home-owners everywhere. It is equally adaptable to new building as well as for replacing old garage doors. The price to the consumer has been set substantially below other mechanical, upward-acting garage doors and yet provides ample margins to millwork distributors and lumber dealers alike. Because Craw-Fir-Dors require no headroom and only two and three-quarters inches sideroom, they are almost universally adaptable. No expensive alterations are necessary for replacing old doors. The garage need be no longer than the car, since although the door may be flush against a rear bumper, yet it will pass over the top of the car with ample clearance. All the vital parts on these overhead garage doors, such as the torsion spring, the cast steel cables and the rustproof sheaves are of a capacity far in excess of their requirements. Steel weatherstrips, mounted on each side of the door and jamb to the full height of the door, provide a weathertight closure and prevent rattling, warping and sagging. Craw-Fir-Dors are immediately available for distribution through lumber distributors and lumber dealers, or through the outlets of the Crawford Door Company.

Burglarproof Ventilation

A new window lock called the Danzis Ventilock fills a long felt want for the protection of homes that have windows easily reached from the outside, or leading to fire escapes. This lock is adjustable so that windows open for ventilation can be locked in place thereby affording protection against marauders.

Non-Slip Floors

The Fleckro Company has perfected a non-slip wax to minimize accidents on smooth floors. This wax is made from pure carnauba treated by a special process to insure the non-slip feature. Can be scrubbed, and worn out spots rewaxed without redoing the whole floor.

Cartridges for Calking Guns

Lastic Products Company, Inc. have developed a special cartridge for leading "Lastikalk" calking compound into calking guns. It is extolled not only as a loading-time saver, but as an eliminator of waste since the gun empties every drop from the cartridge.

Combination Sink

A porcelain enameled sink and laundry tray has been announced by the Briggs Manufacturing Company of Detroit, Michigan. The unit requires one of the most difficult die operations in the industry. The fixture is 42 inches long, with adjacent basins 12 and 7 inches deep, and is made without welds from a single heavy-page sheet of Armco Iron. The fixture is reported as being exceptionally strong.



Troublesome Drawers

Since that historical day when our renowned ancestors purloined the forbidden fruit from the garden of Eden, Man has been troubled with "TROUBLES"—Now one of them has been solved—that of the binding, sticking, and troublesome wooden drawers. Roll-Well Drawer Guides act as a panacea in modern home building for all drawer troubles.. The Roll-Well Drawer Guide is a system of steel roller bearings upon which the drawer rolls, thus eliminating any wood friction, as no wood touches wood. These guides can be controlled with finger-tips, will last a lifetime, may be used on any wooden drawer, can be installed at time of construction at practically no cost, and can be installed very economically on finished cabinet work. They are manufactured and distributed by the Roll-Well Manufacturing Company.

Decorative Clocks

To meet the requirements of modern interior decorators who feel that up until now clocks have been none too decorative, Westclox has designed a new timepiece. The dial is formed of a revolving world with the numerals debossed in gold color on ivory finish. The hands are also gold colored against a rich green background. Reminiscent of an antique paperweight it is colorful, simple, and convenient.

Booklets

A sixteen-page booklet just issued by the American Rolling Mill Company of Middletown, Ohio, gives interesting data regarding the heat-resisting grades of stainless steel. The booklet discusses typical analysis, average physical properties, service at elevated temperatures, and recommendations for handling.

Kawneer doors and entrances in aluminum or bronze are shown and explained in booklet A.I.A. File No. 16-E on rustless metal doors.

A twenty-page, well illustrated booklet entitled "Quality Plumbing and Heating Equipment for the Low Cost Home" has just been issued by Crane Company, Chicago, Illinois.

"Specifications for applying Luminall Casein Paste Paint" A.I.A. File 25-B-22 contains essential information about the paint condensed to index form.

The "Handbook of Interior Wiring Design" compiled by a joint committee of national electrical and illuminating authorities has proved a boon to correct wiring installation. Active groups have been formed in several towns composed of householders, commercial building managers and independent business men to conduct programs of public education in adequate electric wiring in the home. The book can be procured from electric companies or representative dealers.

Specifications for the usage of "Outside" Luminal are issued in booklet AIA File 25-B-22 by the National Chemical & Manufacturing Co., Chicago. This synthetic resin and casein paint can be used on concrete, brick, and stucco exteriors.

The Aluminum Company of America has released a booklet entitled "Window Sills and Copings of Alcoa Aluminum" file No. AIA 15-L, illustrating the use of aluminum sills and copings in commercial and residential buildings, and pointing out the durability and economy of the use of aluminum.

"Styling Your Home" published by the California Redwood Association presents "forty exteriors in the redwood mode". Besides showing some excellent homes constructed of redwood, the booklet explains the advantages of using this wood, such as durability, termite resistance, paintability, insulating quality, economy, and workability. The booklet sells for ten cents.

"When Minutes Mean Dollars" is the name of a new, attractive 20-page manual on the use of Golden Gate 24-Hour Cement, published by the Pacific Portland Cement Company. The booklet illustrates where 24-Hour Cement should be specified as well as why and how to use it. An interesting and valuable feature are the charts, diagrams and tables explaining the best practices for using this premium cement, from calculating materials and mixing to computing compressive strengths and time saved. Copies of the booklet may be obtained from the Pacific Portland Cement Company, San Francisco or Los Angeles.

Henry Hope & Sons Ltd., of Smethwick, Birmingham, England have released their latest catalog No. 182 of industrial sash. They have also recently opened London showrooms where every type of metal window and folding door is on display. Hope's Heating & Lighting Ltd., a subsidiary, have installed an air conditioning system with an automatic coal fired boiler plant. Which is not of especially practical interest to Californians, but in England where the sun functions on the installment plan there's nothing like a boiler plant on a foggy day.



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Watsonias are a favorite in California gardens because of their beauty and their early spring blooming period. Resembling Gladiolus, they last much longer and are better for cutting. They are easily established and make beautiful clumps in the garden. From large pure white flowers the colors range through lavender, pink, rose, salmon to bright orange.

Due to the peculiarly shaped lots with a 225 foot frontage and a depth of 120 feet the building designed by J. A. Murrey, architect, appears as a corner, hence the name "Hub." There are ten thousand square feet of parking space on the north side. Direct open fixture lighting makes this market an example of perfect artificial illumination. The Boys establishment represents one of the largest super markets in southern California. Besides offices, restrooms and reception room, there is a cafe on the mezzanine. Parking facilities are excellent with driveways entering from three directions and space for 250 cars. The market is 100% electrically equipped. Plummer, Wurdeman and Becket, architects.

FOOD AND FUNCTIONALISM

(Continued from Page 28)

at least, that's what we think. Actually, it may be because the market is near a stop signal. Perhaps you have caught yourself whizzing past a market where you fully intended to stop. You may curse your own absent-mindedness, when really you were but following the mechanical rush of traffic; in other words, the traffic was too fast for a market location.

A market, particularly the drive-in type, will benefit from being on the right hand side of a street for home-bent traffic. Shoppers will avoid a left turn into a market wherever possible. A minor problem of a certain drive-in market is a spirited young patron who insists on driving his swanky coupe right into the meat department, as did the caballeros of old.

Whether or not this half dozen or more new Super markets entering the southern California food field every month is pointing toward immediate saturation is a matter for conjecture. At any rate, it has given birth to a sidelight profession: market premiering.

Several firms specialize in this form of advertising. And they furnish everything from giant kleig lights to clowns and swing bands. If there is no actual premiere at hand, they may be staging a "birthday" celebration, an "expansion" or "anniversary" sale.

Since the omnipresent movie talent scout sometimes strays into one of these events, amateur performers, especially kiddies, are ever-anxious to show their wares. The motion picture studios themselves occasionally take over such celebrations because of the huge throngs attracted, and the opportunities for younger players to become better known and less self-conscious. One major studio brought out half a dozen of its fresh crop of feminine players for a certain market opening and staged a fur revue. Several of these starlets, now well on their way up the ladder, may reminisce with a titter of the time they paraded on an improvised platform in front of vegetable stands, and a gaping, nervous crowd of bundle-laden shoppers.



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SMALL HOMES OF THE WEST

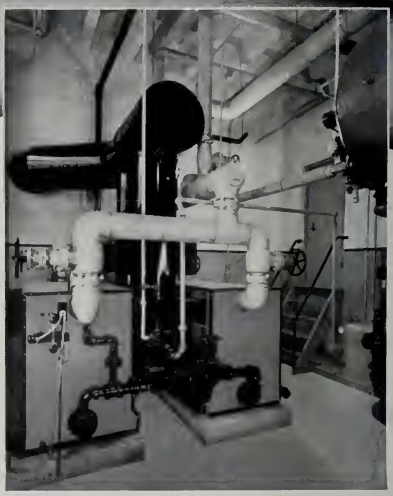
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EDITORIAL

IT is with inexpressible difficulty that with this issue of the magazine we need to tell of the passing of Edgar H. Snow, for many years the advertising manager of CALIFORNIA ARTS & ARCHITECTURE. Although he was unknown to most of our readers, he was deeply regarded by those who have advertised with us. It was a proof of his humanity that he won a personal affection from those he knew in a business way. They and we were fond of Mr. Snow, and we shall miss him.

FUNCTIONAL OPERA

Mr. D. Joseph Coyne,
Chairman, Opera House Committee,
Los Angeles, California.

Dear Mr. Coyne:

I have just received the mimeographed prospectus of your proposal of an Opera House and Art Institute for the City of Los Angeles. It displays an unawareness of what is going on architecturally in America; and it is amazing in a group which expects to build an opera house which would, of necessity, represent Los Angeles for a number of generations.

Along in the 90's an American by the name of Louis Sullivan created in Chicago the first functional architecture of our times. In other words, he erected structures meant to fill definite requirements, taking into consideration the environment, the climate, and purpose to be served.

Among these buildings are the now celebrated Auditorium Theatre with its Auditorium tower on Michigan Avenue, to name but one of Sullivan's structures completed in the 90's which are still modern because of the fine style which emanates from any well solved problem.

This "form follows function" idea of Louis Sullivan's was grasped in Europe before it was in America, and the tremendous present-day architectural development in Finland, in all the Scandinavian countries, in the pre-Hitler Germany, and the France of LeCorbusier, now comes back to us as a European movement!

Frank Lloyd Wright, an associate and pupil of Louis Sullivan, had a tremendous influence both in Europe and in this country; and America is now enjoying a real architectural renaissance of buildings, designed for the American scene, for this day of the automobile, the airplane, and rapid transportation of all kinds, and which in its dignity and simplicity has not been eclipsed by any period.

Los Angeles has a noble opportunity, architecturally speaking, because we are yet fluid and in a state of becoming. What we do now will be either applauded or condemned by future generations, as this is our chance to really create a new city. For us to build in Los Angeles, with money, as you propose from the Reconstruction Finance Corporation, an Opera House of "French Renaissance architecture, expressed in artificial stone" is an admission not only of imaginative poverty, but also of a complete unawareness of the sound trends in American life.

French Renaissance architecture resulted from the particular needs of a particular people in a particular time, just as did the Greek, the Baroque, and the Gothic, and architecture of other great periods. We are in the process of creating another architecture for *this* period, which will be equally significant.

I have only a limited influence with a limited number of people in this city, which I, in my modest way, want to help mold. I was once the director for the Government for the Public Works of Art Project. I shall certainly use the little influence I have, both here and in Washington, and will do everything in my power to fore-stall the building in Los Angeles of any opera house or art center which is not of a contemporary character.

Sincerely yours,
MERLE ARMITAGE.

CALIFORNIA ARTS & ARCHITECTURE

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BLUEPRINTS ON THE SANDS

A HOUSE on the desert is sometimes like what Mark Twain remarked about Algiers—" a romantic place if you did not have to live in it."

No one has as yet measured the exact influence of Tin Pan Alley on American building, but there seems to be what could be called the popular song motif—houses that look like something you could try on your piano. A builder may put up a place resembling "That Tumble Down Shack in Athlone," or "My Little Log Cabin of Dreams."

But when the soft moonlight beams through cracks in the roof, or the desert breeze whistles "Moaning Low" through the chinks of the log cabin of dreams, there comes " Just a Wearyin' " for the old homestead in the city, where the walls are thicker than stage props, the fireplace works, and the waterfall is in the house—not by the house.

Desert homes are often of such a romantic, makeshift variety, seeming to have been constructed out of the clefs and bars of a popular song, with perhaps more staccato that stucco, and with the strident note of a high soprano but not enough base. The house rhymes well with June and swoon. Poorly built, it is warm in warm weather, and cold in cold—the reverse of what a desert home, or any home, should be.

More and more, however, the desert home is being built from an architect's design for living—not for just existing. It is resulting in exteriors pleasant to look at, and interiors pleasant both to look at and live in—whether for a weekend or a season. It becomes "Home Sweet Home"—a song that never grows tiresome—rather than "That Tumble Down Shack," an insubstantial novelty.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CLAREMONT COLLEGES announce a lecture series at Bridges Auditorium, Claremont. The current event is "World Danger Spots" by the Rt. Hon. Winston Churchill, November 29. All lectures are at 8:15 p. m. except the address of Mr. Churchill, which is at 4:00 p.m.

TOWN HALL of Pasadena, formerly the Pasadena Forum, sponsors the appearance of six well known speakers at the Civic Auditorium. The series opens November 7, presenting Alexander Kerensky, former premier of Kussia, in a defense of democratic ideals.

TOWN FORUM HALL SERIES is held Tuesday mornings at 11 o'clock at the Curran Theater, San Francisco, followed by luncheons at the Clift Hotel. November 22, Dr. Franz Polgar demonstrates experiments with thought transference.

OCCIDENTAL COLLEGE announces an artist and lecture course series in the new Belle Wilber Thorne Hall, opening November 15 with the Ballet Caravan. Course events to follow include Konrad Bercovici, novelist-lecturer; Luboshutz and Nemenoff, duo-pianists; Kathryn Meisle, contralto; the Mozart Choir Boys of Vienna; Julien Bryan, travel commentator.

PACIFIC GEOGRAPHIC SOCIETY, Globe Trotter Series, presents the winter course of illustrated lectures at the Civic Auditorium, Pasadena, and at the Wilshire Ebell Theater, Los Angeles. The current lecture, with pictures, is given by Howard O. Welty, the subject being "By Clipper and Canoe to the Amazon," November 15, Pasadena, November 16-17, Los Angeles.

TUESDAY EVENING FORUM SERIES, sponsored by the Patrons Association at Pasadena Junior College, is a comprehensive program of lectures, continuing to April 25. The November topics are "Government Policies and Their Effect," which includes, November 15, "The Neutrality Policy of the United States," Graham Stuart; November 22, "Transportation—Rail, Truck and Plane," Paul Shoup; November 29, "Four Paths to Security," Abram Sachar.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, offers a course of Sunday afternoon free lectures at 3 p. m. November 6, All-Indian songs and dances by natives of the Hopi pueblos of Arizona under the immediate supervision of Little Flower, Saint Regis Iroquois of Canada. November 13, Professor William G. Campbell, U. S. C. discusses "Mexico, our romantic neighbor" illustrated with colored moving pictures. November 20, Dr. Francis M. Fultz, "Lily, Iris, and Orchid of southern California" illustrated with lantern slides. November 27, Dr. John Culbert Faries, "The Joshua Tree National Monument, California" illustrated with lantern slides in natural colors.

INSTITUTE OF WORLD AFFAIRS holds a six-day session at the Mission Inn, Riverside, opening December 11. The institute is dedicated to the preservation of world peace and the promotion of better international understanding. Dr. R. B. von Klein Smid, president of the University of Southern California, is chancellor of theInstitute.

GREENWOOD REVIEWS, cleverly outlining current world events, books and their authors, the late plays, are given in California each season by Aline Barrett Greenwood. At Pasadena the course is given the third Wednesday of the month at 11 a. m. under the direction of Teresa Cloud. The current date is November 16. At La Jolla, Casa de Manana, Miss Greenwood is heard, November 19, and at the House of Hospitality, Balboa Park, San Diego, November 21. The series is given at San Francisco in the Italian Room, Hotel St. Francis.

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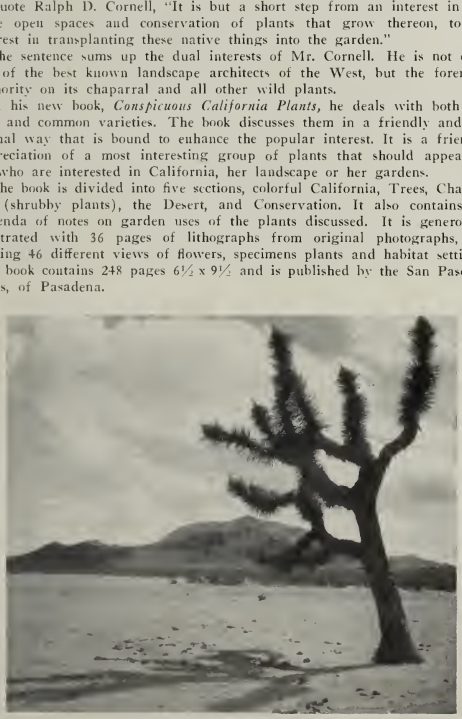
CONSPICUOUS CALIFORNIA PLANTS

WILD flowers have always held the romantic and poetic fancy of men, perhaps due to their strong freedom and natural freshness, against the frailty and too careful nurturing of the cultivated plants. But to quote Ralph D. Cornell, "It is but a short step from an interest in the wide open spaces and conservation of plants that grow thereon, to an interest in transplanting these native things into the garden."

The sentence sums up the dual interests of Mr. Cornell. He is not only one of the best known landscape architects of the West, but the foremost authority on its chaparral and all other wild plants.

In his new book, *Conspicuous California Plants,* he deals with both the rare and common varieties. The book discusses them in a friendly and informal way that is bound to enhance the popular interest. It is a friendly appreciation of a most interesting group of plants that should appeal to all who are interested in California, her landscape or her gardens.

The book is divided into five sections, colorful California, Trees, Chaparral (shrubby plants), the Desert, and Conservation. It also contains an addenda of notes on garden uses of the plants discussed. It is generously illustrated with 36 pages of lithographs from original photographs, including 46 different views of flowers, specimens plants and habitat settings. The book contains 248 pages 6½ x 9½ and is published by the San Pasqual Press, of Pasadena.



SOUTHERN DISTRICT, California Federation of Women's Clubs, holds a convention, November 16-18, at Hotel del Coronado.

AT THE PHILHARMONIC AUDITORIUM, Los Angeles, L. E. Behymer offers a series of attractions including, Alexander Kerensky, Premier of Russia in 1917, November 9; Cornelia Otis Skinner, in "Edna, his Wife," Friday and Saturday evenings, December 16-17; Maude Adams, in a lecture-recital, Monday evening, January 30.

BOOKS are reviewed by Mrs. Jack Vallely at the Huntington Hotel, Pasadena, the second Tuesday in each month, November 8, December 6.

TOWN AND GOWN, Mrs. Rufus B. von KleinSmid, president, again sponsors a benefit series to raise funds for an addition to the Women's Residence Hall at the University of Southern California. An event is the presentation of "The Yellow Jacket" with an all Oriental cast, November 15.

MICHAEL STRANGE speaks at the House of Hospitality, Balboa Park, San Diego, November 15.

EBELL CLUB of Los Angeles announces there will be three benefit affairs this season, instead of the customary four, to raise funds for scholarships, philanthropy and welfare. The first event is held at the clubhouse, November 10. Mrs. Charles D. Hill is chairman of these programs.

THE DOLL FAIR, an annual charitable event, is held November 26, at the Hammond Hall School for Girls, Los Angeles, to benefit the Children's Hospital Convalescent Home at Hermosa Beach. This year members of the Los Angeles Junior League have a part in the fair and present a new "Mickey Mouse" cartoon. There is a dessert-bridge party for the mothers who lose interest in dolls.

LAS MADRINAS have selected December 9 for the annual Charity Ball at the Biltmore Hotel, Los Angeles. The sixty godmothers are now Las Madrinas Incorporated, under which title they continue to provide assistance to the Convalescent Home of the Children's Hospital.

JUNIOR LEAGUE of Los Angeles holds the second Fashion Tea, December 9, for the benefit of their various charities.

WORLD AFFAIRS ASSEMBLIES hold the dinner of the month, November 19, at the Huntington Hotel, Pasadena.

FLINTRIDGE RIDING CLUB announces the annual Amateur Horse Show will be held December 3-4. There will be 35 classes including divisions for nine different type horses. There are classes for children and pairs, and a family class eligible for any two members of a family to compete.

INTERNATIONAL GOURD SOCIETY holds the annual show, November 11-12-13, at Brookside Park, Pasadena.

THE AUTOMOBILE SHOW of the Los Angeles Motor Car Dealers Association is held in the Pan-Pacific Auditorium, November 12-20, under the direction of Burt Rogers, executive secretary of the Association.

DOG SHOWS are held in various communities during the month: November 13, San Mateo Kennel Club, at San Mateo. November 19-20, Beverly Hills Kennel Club at Beverly Hills, and November 26-27, Los Angeles Kennel Club at Los Angeles.



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PALM SPRINGS FIELD CLUB announces the seventh annual Dog Show will be held, December 11. The club sponsors weekly gymkhanas and amateur horse events throughout the winter season.

AGRICULTURAL CONVENTION of the State is held at Ventura, opening December 5. California Fruit Growers Association meet December 5-6, December 7, agricultural commissioners from all counties of the State assemble for their yearly conference. The general convention of the Associated Farmers is held December 8, and December 9, Pacific Coast directors of the Associated Farmers will confer.

THE RACING SEASON at Bay Meadows, San Mateo, continues to November 12. At Tanforan, San Bruno, the season opens November 15 and continues to December 17.

MUSIC

PHILHARMONIC ORCHESTRA of Los Angeles resumes the usual winter season, under the direction of Otto Klemperer. The first dates of this Twentieth Jubilee Season are November 3-4, with Yehudi Menuhin as the soloist of the first concerts. The season will consist of the customary fortnightly pairs of Thursday night-Friday afternoon concerts, and a new popular price series of ten pairs to be heard Friday matinees and Saturday nights. Dr. Klemperer conducts the popular price series and the soloists are Charles Kullman, Alice Ehlers, harpsichord, Artur Rubinstein, pianist, Bronislaw Gimpel, concert master of the orchestra, Philip Kahgan, violist, Robert Casadesus, pianist, and Joseph Achron, violinist-composer.

SAN FRANCISCO STRING QUARTET presents the second concert of the season at the Veterans' Auditorium, Wednesday evening, December 7.

LOS ANGELES SEASON of the San Francisco Opera Company opens Saturday evening, November 5 at the Shrine Auditorium with the presentation of "Andrea Chenier" with Beniamino Gigli in the title role. He also sings Rudolph in "La Boheme." "Pelleas et Melisande," November 8. "Elektra," November 10, and the original operatic version of Rimsky-Korsakov's "Le Coq d'Or" November 11, are presented here for the first time. Lily Pons and Ezio Pinza sing the leading roles in "Le Coq d'Or," Rose Pauly, Hungarian soprano, sings the title role in "Elektra," Wagner's spectacular opera, "Die Meistersinger" with Frederich Schorr as Hans Sacha, Elizabeth Rethberg as Eve, and Charles Kullman in the role of Sir Walter von Stolzing, is the second presentation, November 7. The season closes with "Cavalleria Rusticana" and "La Boheme," November 12. Gaetano Merola is the general director and conducts the opening performance. Fritz Reiner, Erich Leinsdorf and Gennaro Papi divide the remaining performances. L. E. Behymer is the southern California representative.

EVENTS for the month at the Savoy Theater, San Diego, are:
November 2, Concert by Fritz Kreisler.
November 8, "Peter Pan" presentation of The Children's Theater of New York.
November 9, Concert by Julius Huehn, baritone, sponsored by the Amphion Club.
November 10, Ballet Caravan, group of 20 dancers.
November 22, Los Angeles Philharmonic Orchestra.
November 23, Concert by Rachmaninoff.
November 25, Don Cossacks, Russian Male Chorus.

SPECIAL EVENTS DEPARTMENT of the Golden Gate International Exposition at San Francisco announces music will have a prominent position in the features planned. The events will include the daily presentation of symphony concerts by two official orchestras, probably the San Francisco Symphony Orchestra and a guest orchestra. There will be song festivals by massed choruses, selected from various singing societies organized in San Francisco.

CIVIC ORCHESTRA of Pasadena opens the eleventh season of free concerts, November 5, at the Civic Auditorium under the direction of Dr. Richard Lert. This concert is dedicated to Dr. Carl Thomas, who was elected president of the Civic Orchestra Association shortly before his death last June. The second concert, December 17, will be the opening event in the celebration of the fiftieth anniversary of the Tournament of Roses.

GASTONE USIGLI of the Los Angeles Music Project is presenting fortnightly Tuesday evening concerts which are to include a Shakespeare program, a water program, a nature program and other unusual concert groupings during the fall symphony season.

COLEMAN CHAMBER CONCERTS are given on six Sunday evenings, opening December 11, at the Pasadena Playhouse. The first program is styled An American Composer's Evening, presenting chamber music by distinguished American composers. The artists are The San Francisco String Quartet, and Olga Steeb, pianist.

HOMER SIMMONS presents a Sunday evening recital at Cumnock Auditorium, Los Angeles, November 13. This composer-

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BACH SOCIETY of Pasadena opens the Society's third season under the direction of Michel Penha with a concert December 3. Lewis E. Kimball is the president. Calista Rogers, Sycamore 6-3032, arranges auditions.

ELMER WILSON CONCERT COURSE at the Civic Auditorium, Pasadena, presents Lily Pons, November 9, and the Don Cossacks, November 23.

THE OPERA SOCIETY, sustaining group of the Pasadena Grand Opera Company, announces the production of "The Bohemian Girl," "Cavalleria Rusticana," "Faust" and "Rigoletto."

GUIDO CASTELOTTI is receiving applications for membership in the San Gabriel Valley Opera Company at his residence, 129 South Atlantic Boulevard, Alhambra.

MILLS COLLEGE, Department of Music, announces a concert by two gifted little girls, Marjorie and Shirley Stemm, aged nine and eleven, who give a recital for two pianofortes in the Concert Hall, November 11 at 3 o'clock.

FOREST MATHEWS, pianist, is heard in recital, December 8, 8:15 p.m., at the Shakespeare Clubhouse, Pasadena.

EBELL CLUB JUNIORS, cooperating with the Federal Theater of Los Angeles, presents "Pinocchio," a musical dramatization in three week-end benefit performances with members of the Ebell Junior Theater Box in the cast. The opening is November 18, in the evening, with repeat performances each following Friday and Saturday evenings and Saturday matinees at the Wilshire Ebell Theater.

L. E. BEHYMER announces interesting attractions during November at Philharmonic Auditorium, Los Angeles. Yehudi Menuhin is heard in one of his inimitable recitals, Tuesday evening, November 15; Rachmaninoff, pianist and composer, gives two recitals, Tuesday evening, November 22, and Saturday afternoon, November 26. On Sunday afternoon, November 27, the Don Cossack Choir, under the direction of Serge Jaroff, presents a colorful program of Russian folksongs and melodies from their homeland.

THE ADOLPH WEISS QUINTET is presented in concert by the Los Angeles Chamber Music Society as the second event of the season, November 2, Royce Hall, University of California at Los Angeles. Lillian Steuber, pianist, is the assisting artist. The personnel of the ensemble is Haakon Berg, flute; William Lym, oboe; Alfred Peterson, clarinet; Wendell Hoss, horn, and Adolph Weiss, bassoon.

A GEORGE GERSHWIN MEMORIAL SCHOLARSHIP CONCERT is offered at the Wilshire Ebell Theater, Los Angeles, November 14. Alexander Steinert conducts members from the Los Angeles Philharmonic Orchestra in excerpts from "Porgy and Bess" with well known soloists. The concert is sponsored by the Los Angeles chapter of Mailamm, under the direction of the president, Mrs. Rose Shomer Silverman.

ORATORIO SOCIETY of Los Angeles announces the appointment of Dr. Richard Lert as conductor, to fill the post left vacant by the passing of John Smallman. Frances Stults Campbell is the president.

MUSIC LECTURES by Gilles Guilbert are given each Monday afternoon and Wednesday evening at the California Institute of Technology, Pasadena.

MERLE ARMITAGE opens his concert series with a performance of the "Ballet Caravan," New York dance troupe, November 16, Philharmonic Auditorium, Los Angeles. At the same place, November 25, he presents Jose Cansino and his Ballet Espanol.

CLAREMONT COLLEGES is presenting the Winter Artist Course at Bridges Auditorium. The November concert is given by the Los Angeles Philharmonic Orchestra.

THEATER NOTES

THE PLAYHOUSE, Pasadena, now in the twenty-first year of successful production, has important bookings for the winter season. Two plays are presented each month, each running approximately two weeks, with the openings on Tuesday evenings. Matinee on Saturday only, no performance on Sunday. Gilmor Brown is supervising director, and Charles Prickett is business manager. Dates of production are:

To November 5, "Tovarich" by Robert E. Sherwood.

November 8-19, "And Stars Remain" by the Epsteins.

November 22-December 3, "Paradise Plantation" by Shirland Quin.

December 6-17, "Yes, My Darling Daughter" by Mark Reed.

THE LABORATORY THEATER, an important part of the Pasadena Playhouse, being the experimental unit, follows the policy of the past few seasons by staging each play for a period of one week, opening on Monday evening and continuing through Saturday, with a matinee on Saturday. A low admission fee continues. The schedule includes:

To November 5, "Salvage the Best" by Catherine Urban.

November 14-19, "Roll on River" by Kay Crews.

November 28-December 3, "Three Against the Sky" by Harry Ashe.

MEXICAN PLAYERS, thoroughly at home in a theater in the Padua Hills near Claremont recreate the lives of their neighbors and ancestors in Old Mexico. Legends, folksongs and dances of that romantic region make up the gayest of comedies while adhering to a definite historic outline. The costumes and stage properties are always authentic and the entertainment vividly interesting. The current production, to November 26, is "Tito, El Toreador," which is given each Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday.

COMMUNITY PLAYERS of Palo Alto, one of the best of the community dramatic organizations of the State, announce "Anthony and Anna" by Sir John Ervine, November 10, 11, 12. "The Guardsman" by Ferenc Molnar is the major production for December.

COMMUNITY PLAYERS of Riverside, Leland Wilcox, director, opened the season with the production of "Lightnin'" late in October. The second play of the season, set for November 28-December 3, is "Brother Rat," a comedy of life at Virginia Military Institute. The Players' Workshop Committee plans monthly workshop programs.

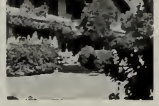
THE CALIFORNIA CHILDREN'S Festival Association presents The Clare Tree Major Children's Theater of New York in a series of three stage plays at the Shakespeare Clubhouse, 230 South Los Robles, Pasadena. November 11, "Peter Pan" (two performances, 2:30 and 8 p. m.) December 16, "The Little Princess," 4 p. m. and 8 p. m. February 3, "King of the Golden River," 4 p. m. and 8 p. m.

NINE O'CLOCK PLAYERS of the Assistance League, announce three one-act plays at the Biltmore Theater, Los Angeles, November 15. The plays are "Star Struck," "The Travelers" and "Soladera," to be followed by a supper-dance in the Biltmore Bowl.

CALL BOARD THEATER, 8651 Melrose Place, Los Angeles, announces "Kaluga Isle" by Victor Marek, opens November 7. Douglas Cooper directing.

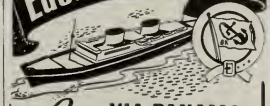
STUDIO VILLAGE THEATER, 1743 North La Brea, Los Angeles, is the home of the Katherine Kavanaugh Stock Company, and produces only plays from the pen of Miss Kavanaugh.

THREE PLAYS, written especially for children, will be presented at the Wilshire Ebell Theater this fall by the Clare Tree Major Children's Theater of New York. "Peter Pan" by Sir James M. Barrie, is offered November 12. "The Little Princess" follows, December 17, and in February "King of the Golden River" may be seen.



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ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Exhibitions by local artists. The gallery is maintained for the advancement of art.

WOMEN'S CITY CLUB: November 3, preview of paintings by George Harris. Paget-Fredericks is exhibiting a sketch of the proposed decorative painting to be hung over the mantel in the drawing room of the club.

CARMEL

CARMEL ART ASSOCIATION: The recent work of members in varied media.

CLAREMONT

SCRIPPS COLLEGE: Exhibition arranged by the Art Director.

CORONADO

GALLERIES, Hotel del Coronado: Oils and watercolors by well known artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by Western artists.

FILLMORE

ARTISTS' BARN: To November 19, American Indian art, full color fac-simile reproductions, collection by Dr. H. B. Alexander. In the print room, etchings by Cornelis Botke.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Paintings by Stanley Z. Rechless.

HOLLYWOOD

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase: "Heirlooms Under Glass," watercolors by Madora Vaille Barbour; still life in oils by Myra Dill and Elizabeth Fraser Lloyd. Artists Tea, Sunday, November 20 at 4:00 P.M.

BEVERLY HILLS HOTEL: Flower paintings by Kathryne Hail Travis, formerly co-director of the Dallas Art Institute, Dallas, Texas.

CONTEMPO GALLERIES, 9190 Sunset Blvd.: Lithographs.

HOLLYWOOD WOMEN'S CLUB: Work of invited artists.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Examples of jewel mountings, as well as metal craft work of varied sorts.

PRINT ROOMS, 1748 N. Sycamore: Unusual collection of old prints.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: Exhibition by local artists, changed monthly.

RAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: Prints, fac-simile reproductions of famous paintings.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: Exhibition of American Indian art. Wood carvings by a Mexican artist, Roberto de la Selva.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Fall exhibition includes many conservatives, who have been missing from recent shows.

LONG BEACH

ART ASSOCIATION, Villa Riviera: The work of members of the Association.

LOS ANGELES

BARKER-AINSLIE GALLERY, 7th & Figueroa: Through November 7, paintings by H. Melville Fisher, an American painter of the French Impressionist School.

BILTMORE SALON, Biltmore Hotel: One-man exhibition by Frank Tenney Johnson.

CALIFORNIA ART CLUB: Nov. 18 to Dec. 31, 29th Annual, Fifty Prints of the year; Nov. 7 to Dec. 21, Japanese prints, Ukiyoye School.

CHOUINARD SCHOOL, 741 S. Grand View: To November 9, drawings, fresco cartoons by Rico Lebrun.

EBELL SALON OF ART, 4400 Wilshire Blvd.: Oils, watercolors, etchings and miniatures by members of the Pasadena Society of Artists.

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"The Wash," a painting by William Griffith, where the water rushes down from the mountains and smoke trees display their delicate beauty.

FEDERAL ART PROJECT GALLERY, 232B West Seventh St.: Contemporary American paintings by members of the WPA Federal Art Project.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To November 26, Sixth Annual California Graphic Arts exhibition.

FRIDAY MORNING CLUB, 940 S. Figueroa St.: Paintings by Gordon Coutts; paintings from India by Nagesh Yawalkar; miniatures of babies.

LOS ANGELES MUSEUM, Exposition Park: To November 6, California Watercolor Society. Through November, the work of members of the California Art Club.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope Street: Book Sale Exhibition. At the Arroyo Seco Library, 6145 North Figueroa Street, the work of the artists of Highland Park and surrounding communities is shown through November 12.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: An enlarged staff of instructors with additional courses proves the necessity for expansion.

SOUTHWEST MUSEUM, Highland Park: Special exhibition of Mexican and Guatemalan costumes, and textiles continued through November.

STATE EXPOSITION BUILDING, Exposition Park: Paintings from the permanent collection.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To November 5, paintings by Bear Newman. To November 12, sale show by California artists in honor of Antony Anderson, former art critic. November 7-December 1, Paintings by Edna Reindel, French moderns.

U. C. L. A. CAMPUS GALLERY: Exhibition by Art Department.

U. S. C. CAMPUS GALLERY: Architectural and art craft exhibition.

FRANCES WEBB GALLERIES, 2511 W. Seventh Street: Oil paintings by Genevieve Wilcox; California landscapes by Henry L. Richter.

WOMEN'S UNIVERSITY CLUB, 953 S. Hoover St.: Paintings by artists from the Laguna Beach group, including William Wendt, Frank Cuprien, William A. Griffith, Roy M. Ropp, Frederick Heckman, Karl Yens, Baroness Lucienne de Saint Mart, Virginia Wooley and Jane Cromwell.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: to Nov. 19, paintings by Gladys Aller.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Hokusai drawings from the personal collection of Richard E. Fuller, director of the Seattle Museum of Art. Coptic Textiles from the Crocker collection. Selections from the Albert M. Bender collection.

OAKLAND

BAY REGION ART ASSOCIATION, 14th & Clay Streets: Paintings by members of the Association.

PALOS VERDES

ART ASSOCIATION, PALOS VERDES ART GALLERY, Public Library: The work of members and invited artists.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Prints by the great artists of old China, textiles, priests' robes, ceramics, and jade.

JEAN DE STRELECKI GALLERIES, Vista del Arroyo Hotel: T. M. Heaton, portraits; Leon Lundmark, marines; T. J. O'Neil, westerns; and watercolors by Harold Gaze.

HUNTINGTON HOTEL GALLERIES: Portraits and recent landscapes by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: Original "Button Pictures" by Casey Roberts. Stencils, Original Sketch Books. Etchings by Mildred Bryant Brooks and Arthur Millier. New and decorative oil paintings by Jessie Arms Botke. Marines, landscapes and figures by southern California artists.

POMONA

POMONA CAMPUS GALLERY: Exhibition by Art Department.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: The work of members of the Association.

SACRAMENTO

CALIFORNIA STATE LIBRARY: Prints by California artists from the library's collection.

E. B. CROCKER ART GALLERY: Paintings by local artists, stressing American Art Week, November 1 to 7.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: From November 21: 24th Annual San Diego Art Guild Exhibition. November 7, Japanese color wood-block prints. November 17, Currier & Ives Prints, Americana. November 24, International watercolors. Art Guild, group exhibition of watercolors.

SAN FRANCISCO

ACADEMY OF ADVERTISING ART, 215 Kearny St.: Sketches of new and original designs in commercial art.

COUVOISIER GALLERIES, 133 Geary St.: Miscellaneous French and American moderns; Disney drawings; Jack Wilkinson, watercolors.

DE YOUNG MUSEUM, Golden Gate Park: European and American silverware from three centuries. European textiles and costume plates. Federal Theater Project historical theater models.

PAUL ELDER GALLERY, 239 Post St.: To November 5, the work of Zoe and Muriel Branegan.

NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN, 557 Market St.: Permanent exhibition of arts-crafts and home decorations in leather, wood, metal and needle craft.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through November 13, (7th International Watercolor Exhibition (Circuited by the Chicago Art Institute); Paintings by contemporary California artists. Opening November 14, paintings by Maryland artists (Circuited by the Baltimore Museum of Art).

SAN FRANCISCO MUSEUM OF ART, Civic Center: Exhibition of the San Francisco Society of Women Artists to December 4; paintings and drawings by William Keith to December 11; drawings by Charles Stafford Duncan through December. To November 23, paintings by Hamilton A. Wolf; To December 7, pastels by Marion Cunningham; sculpture by Adaline Kent.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Opening November 6, paintings by the well known portrait painter, John Hubbard Rich. Henri De Kruif is showing etchings, lithographs and aquatints. The gallery is open daily from 1:30 to 5:30 P.M., there is no admission charge. On Sunday, November 6, tea is served at the gallery from 3 to 6.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Architectural drawings by Thomas Jefferson form a special exhibition.

SANTA ANA

SANTA ANA PUBLIC LIBRARY: To November 8, oils by Bob Zava. To November 22, photographs by Will Connell. November 22-December 6, prints by Paul Landacre.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Exhibition by local artists; the show is changed every second month.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: Annual fall exhibition, including the work of members in varying media.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Fall exhibition by Art Department.

MISCELLANY

AMERICAN ART WEEK, November 1-7, is held to aid the artist and the community by bringing local arts before the public, and aims to bring governmental and civic recognition to the artist. During the week artcraft is emphasized, and attention is directed to all local historical spots and sections of unusual beauty. Prizes of paintings are presented to States showing the most outstanding results.

NISHAN TOOR, sculptor, formerly of New York, now established in a home and studio at Altadena, has been called to San Francisco to join the group of men engaged in production of the sculptural designs for the buildings of the Golden Gate International Exposition.

FOR THE PRODUCTION of "Pelleas et Melisande" by the San Francisco Opera Company, at the Shrine Auditorium, Jane Berlandina, artist of San Francisco, has in collaboration with William Gaskin, also a Northern painter, designed the symbolic non-realistic settings and costumes.

THE EXHIBITION of the work of American Indians of today at the Stanley Rose Gallery in Hollywood contains a carefully painted watercolor copy of a Navajo sand painting. These sand paintings, in which each shape and arrangement of color is done to a sacred chant and then erased before sunrise, are rarely seen in their perfection by aliens. Allan Hauser, Apache, and grandson of Geronimo, and Gerald Nailor, Taos Indian, show watercolors. These two artists recently completed murals in the Department of the Interior, Washington, D. C. The exhibition included the work of several Pueblo, Navajo and Oklahoma Indians. Popchalee, Taos woman, has a varied and interesting style.

MAUD DAGGETT, sculptor, after a visit to the Allan Clark ranch in New Mexico, and a stay at Sunset Beach during the late summer and fall, is now at work in her studio-home at Pasadena.

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A pencil sketch by G. A. Randall with the vigorous feeling of freedom and motion predominant in his renderings of horses.

TWO CALIFORNIA ARTISTS

G. A. Randall

TALL, rangy and athletic, the bright humorous eyes of Mr. G. A. Randall, engineer, lawyer, rancher and artist, reflect a deep knowledge of the outdoors and a tolerant understanding of human nature.

Essentially an outdoor man, he nevertheless has a distinction and cultural background that makes him at home in any circle. Inwardly, however, society and buildings oppress him, cause him to smoke one cigarette after another.

He is a man of action and tremendously diversified interests, and can discourse on practically any subject, from bow and arrow hunting to epicurean dishes. But horses are his main obsession, with a corresponding interest in any allied subjects; polo, horse-racing, cowpunching, form the principal theme of his warm, action-filled sketches. That he thoroughly understands horses is shown in the remarkably alive muscles and contours of his drawings.

Born in Berkeley, California, he graduated from the University of California not only in engineering, but received his degree in law as well. Many of the dams and other large western engineering feats are attributed to G. A. Randall.

During the war he was contact agent for the United States Railroad Administration in the West. Following the war, he became consultant engineer for the Standard Oil Company.

Drawing has always been his hobby and relaxation. It was only a year ago that he was prevailed upon by the Bachmann galleries in Los Angeles to exhibit his works publicly. Since then his fame has been spreading rapidly.

His home for the last fifteen years has been in Ventura but most of his time is spent on one of his five ranches.

In spite of his excellent work and the fame he is acquiring he refuses to look upon himself as an artist. As a matter of fact he is an active business man, for besides having the Ventura County distribution for Buick cars, he is also chairman of the local Bank of America. Engineer, lawyer, business man, banker, polo-player and rancher are among the occupations in which this remarkable man has been successful, and now his hobby of sketching is placing him among the foremost artists.

William Alexander Griffith

THE distinguished Laguna Beach painter, William Alexander Griffith, whose painting of Rancho Mirage appears on the opposite page, has selected this spot for his desert home after spending many of the last eighteen years painting the surrounding scenes.

Mr. Griffith, who has won many art prizes and whose works hang in as many galleries, is at present a member of the Laguna Beach Art Association. He came to Laguna Beach in 1920 from Lawrence Kansas, where he taught art for twenty one years. Prior to that he was a student under Lefébvre and Constant in Paris.

The enduring charm of his paintings of the desert, as well as mountain and rocky seashore along the coast of his Laguna Beach home, find many admirers. A master of line as well as color, Mr. Griffith endows his work with the strength of a broad technique. He sees with the eye of a poet and is able to produce landscapes in which are revealed the magic and mystery of mountain and sea, of dawn and sunset. Because of his rare gifts, William Alexander Griffith has attained fame that will be lasting. Loyal to the highest standards of art he exercises a wide influence. California owes much to his splendid records of its varied beauty of hills and valleys, its sandy wastes and its wave-touched shores.

CALIFORNIA POETS' CORNER

NOTES ALONG THE SAN SIMEON HIGHWAY

By Edna Holroyd Yelland

Forbidden

Buzzards circle over San Simeon.
The lord of San Simeon forbids
the name
Of death to be said there. Buzzards circle
All the same.

Astray From Greece

Horses of legend, pale-skinned
palaminos
Browse in the salt cliff flowers, their
nostrils sniff the sea.
Stay, gold horses, fantastic on
cliffs of fantasy,
Or, with swift bright hooves
taking the air,
Mingle your manes with the sea horses'
flying hair
Down there.

WINDOWS

By Irene Wilde

I love all kinds of windows well,
Dormer, bay, and oriel—
Casements where old ivy veins
Dusty patterns on the panes,
Cottage windows clean and small
That overlook a garden wall.
And every solitary sill
Upon the summit of a hill
From which a candle's cheerful arc
Perforates the lonely dark.

Our Poets of the Month

WE present in this number two California poets that need no introduction to our readers. Mrs. Yelland, the wife of a prominent architect, resides in Berkeley and has had her work published in the *Saturday Review of Literature* and elsewhere. Miss Wilde is one of the brilliant women poets of the state. Her first book, *Fire Against the Sky* has just been brought out by the Liveright Publishing Company of New York and is winning for its author national recognition.



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Not three on a horse, but Fay Wray and Anita Louise as dazzling as the bright, bright sunshine at B-Bar-H Ranch near Palm Springs. James Ellison will see to it that they don't jump too high.

HELL BENT FOR LEATHER

By ELLEN LEECH

THERE is nothing new to making the desert bloom, but there is novelty in its blossoming at this season of the year. However, it is not the flora but the fauna through which the desert blooms, the guests and the hostesses who flock to Palm Springs with the first fall days. The fruition is the result of the combined efforts of the tailors, modistes, architects and decorators, since the homes must be renewed to receive the birds of passage flitting from one location to another during the gay winter season.

Leather is quite the material of the hour, indoors and out the influence is reflected, in costumes and in furnishings. Since all manner of sports prevail at Palm Springs a well rounded wardrobe should include a tailored leather outfit for golf and shooting, skeet or trap, and may be found in beautifully soft antelope and in velvet-calf. Suede was introduced last year and now has added emphasis, forming frocks and the ever ready occasional coat. In interesting items are the mule collars from Damascus to he used as belts. They are from two to five inches in width, are gay with staccato embroidery, done in shells and wool, edged with calf, and are suitable for a very simple severe dress.

For basking in the sun and around the swimming pools the adherents of sabots will delight in the new type from Finland. These are made of kip leather, which looks like calf but is softer, the sole and heel are of light Finnish wood, with clog nails hammered in on every side. As to the interiors leather has entered the field with gusto. The revived interest in the horse may have directed attention to the pleasing use of leather, since saddles first displayed the opportunities leather offered in the way of ornamentation. In furnishings many desirable combinations of leather, wood and iron are shown, particularly in all types of tables. Hand-wrought tops are seen on coffee, occasional and side tables, while chairs and stools seem to revel in the influence. The useful low bench has its leather throw-top, with side pockets and ornamental buckles on the straps. A most accommodating smoking table is covered with topgrain tan leather, with legs of veneered light wood, is supplied with eight brass trays, a lighter, tobacco jar and pipe rack, available from the top, while within are sections for cigars and cigarettes. A pleasant introduction to the charm of leather is in the carved book ends, mounted on wood. A flower container for the terrace is leather covered in pigskin or calf with gold tooled trim and set on a sturdy base.

New fabrics for clothes also mean new textiles for hangings and upholstery, and in some cases these are interchangeable. Cotton must now he treated with the respect it deserves, and since it brings a primitive note into decoration it is doubly pleasing with informal furnishings. From the imported Javanese prints, the Egyptian Coptic designs, Swedish peasant prints, and copies of Balinese tapa cloths lengths may be selected for costumes, unusual and individual and in perfect taste.

Novelties are constantly heing introduced hoth by the decorator and the costumer. Probably the most scintillating is found in glass. The neo-glass is said to have the strength of aluminum and may furnish a breakfast room completely, combined with chrome. A charming touch to any room is given by the flower holder bookends in Orrefors glass. Through clips glass is introduced into the costume, a piquant note is ohtained by means of the tiny doves made of iridescent Venetian glass, or a clip of the same blown glass in a bowknot may be worn in the hair or on a dress.

Now that ostrich feathers have found new favor, due to the Edwardian influence—or something—the poor beastie must make another contribution and is skinned to make gloves. These new lightweight, handsewn ostrich leather gloves seem to fill every requirement—they wash, will not tear, and can be crushed into an unbelievably small space.

PAYNEHEAT *in the desert*

The desert home of Mr. and Mrs. Harold Hicks is but one of the many residences at Palm Springs where Payneheat is furnishing effortless, flawless, economical comfort.

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The desert home of Mr. and Mrs. Harold Hicks at Palm Springs, California. Charles O. Matcham, architect.

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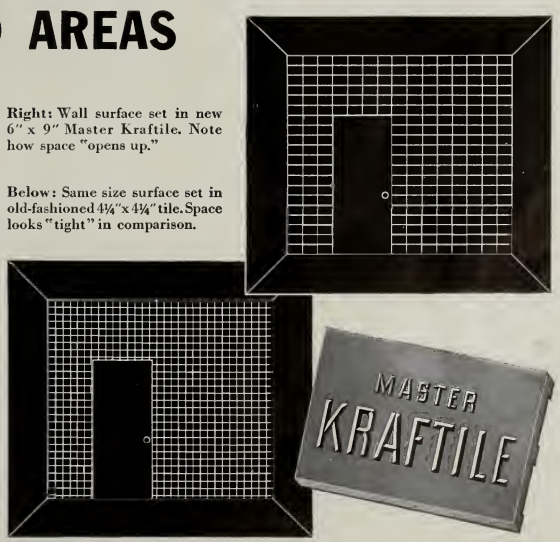
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MAGAZINE OF ART

THE AMERICAN FEDERATION OF ARTS

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A melodramatic scene from Elektra with Rose Pauly as Elektra and Kerstin Thorberg as Clytemnestra.

OPERATIC NOTES

By HENRIETTA McFARLANE

NOVEMBER is to bring the San Francisco Grand Opera Company to southern California for its second season. To be sure it will be in Los Angeles for only one week—from November 5th to November 12th. And it will be housed, as formerly, in the Shrine Auditorium.

The present season, though limited to seven operas, is to include three Los Angeles premiers—*Elektra, Pelleas and Melisande,* and *Le Coq d'Or.* Just why these three operas were selected may be of some concern to a public whose interest in this form of music seems to be enjoying increased momentum.

Most of the comment regarding these premiers has centered around *Elektra* by Richard Strauss. At the time of its original production in Dresden in 1909 the critics labeled the theme, which centers around Elektra's part in vengeance for the murder of her father, as pathologically perverse. Indeed, their summarized judgment was that this opera was morbid as only antiquity and Mycenae could make it. At that time Shumann-Heink, who was the original Clytemnestra, said: "I will never sing the role again. It was frightful. We were a set of mad women . . . There is nothing beyond *Elektra.* We have lived and reached the farthest boundary in writing for the voice with Wagner. Richard Strauss goes beyond him. His singing voices are lost. We have come to a full stop. I believe Strauss himself sees it." After its production in New York the year following, this one act thriller was put on the shelf for over twenty years.

The revival of *Elektra* in this country took place in 1932 in New York and was timed to follow the theatrical production of O'Neill's *Mourning Becomes Elektra.* It was presumed then that the opera would fall upon ears somewhat attuned to the handling of this grim theme. But again it was retired—this time for six years. However, it took on new lustre with the arrival in this country of the dramatic soprano, Rose Pauly. She is of Hungarian birth and, until recent political upheavals in Central Europe, she was one of the foremost opera singers in Vienna. In March, 1937, a skeptical audience gathered in New York to hear her in the concertized version of the opera, frankly curious as to the spectacle of an Elektra in formal attire and without benefit of dramatic gestures and stage properties. In spite of this handicap her performance proved to be what the box office fondly calls a "sensation"—and of such proportion that the opera was produced at the Metropolitan in the spring of this year, with, of course, Pauly in the title role. And with *Elektra* now imbedded in the list of Metropolitan offerings, Mr. L. E. Behymer, who for fifty two years has guided the destiny of grand opera in southern California, quite justifiably feels that Los Angeles, too, should be privileged to hear and sit in judgment on this controversial work.

Pelleas and Melisande, the second in importance, is considered modern French opera at its best, but this work, too, has both friends and foes. Oddly enough, *Pelleas and Melisande* was not written by Debussy for production in the ordinary way. Both he and Maeterlinck, who wrote the text, intended this poetic story—set in the mythical kingdom of Allemonde—to be given one or two performances in the intimacy of a friend's drawing room. But in 1902 it was given its premier at the Opera Comique in Paris and six years later was heard for the first time in New York. Gatti-Casazza kept it on the active list at the Metropolitan from 1925 to 1935 with one or two

performances each year, and opera subscribers there considered it something of an annual problem. Obviously, when it is produced here in the vastness of the Shrine Auditorium, the six thousand members of the audience will not be seeing the opera quite as it was created in the minds of the composer and poet. Yet so much has been put into this production that an attitude of hopeful expectancy is justified.

Almost the entire cast of *Pelleas* has been brought to this country directly from the Opera Comique. Two of the artists, Georges Cathelat and Janine Micheau, who are making their debuts in the name parts, bear the personal recommendation of Pierre Monteux. Louis D' Angelo, who will sing Arkel, King of Allemonde, has been heard here previously by appreciative audiences. There will also be added interest in the work of the young conductor, Erich Linsdorf, now on the staff of the Metropolitan Opera Company.

Opera devotees who are looking forward to the charming *Coq d' Or* probably are too delighted to quibble as to whether or not this is genuinely a premier. In 1934 this opera was heard here, as it was for many years at the Metropolitan, with a dual group of artists—the voices banked at the side of the stage and the ballet enacting the story in panomime. Only last season its beauty and grace were recalled through a presentation by the Monte Carlo Ballet Russe. This year *Le Coq d'Or* will be given in its original operatic version with Lily Pons both singing and dancing the exacting role of the Queen of Chemakha and Ezio Pinza as King Dodon.

Happily *Andrea Chenier* is to open the week of opera. The music of this story of revolutionary France is of stable appeal and, too, Gili is to sing the title role. Indeed, according to local historians it was in *Andrea Chenier* fourteen years ago that Gili first was heard here in opera. Sharing honors with him on the opening night will be Elizabeth Rethberg and an outstanding cast of established artists.

No matter how limited in time, no season would be complete without one Wagnerian opera. This year it is to be *Die Meistersinger,* greatest of all the comic operas, with Frederich Schorr as Hans Sachs and Irene Jessner, who will make her debut as Eva. The conductor will be Fritz Reiner whose interpretation has the full respect of Pacific Coast Wagnerites.

Cavalleria Rusticana, one of the two operas to be heard on the last night, will have added interest because of the debut of Ebe Stignani whom Mascagni himself has lauded as pre-eminent in that role. Again Gili will be heard, this time as Turiddu.

La Boheme, which closes the opera season, has a particular place in the affection of Los Angeles opera patrons. It was here that this opera was given its first American production in 1897 by the Del Conte Grand Opera Company brought to this city by Mr. Behymer.

Since more than forty years ago Los Angeles was prepared to turn out for an American premier of *La Boheme* and, in the intervening years, has welcomed and supported dozens of touring opera companies, it seems incredible that the future of grand opera in this city should be so nebulous. When this year closes, Los Angeles will have had one week of grand opera—possible only through cooperation with San Francisco—and a short season of the San Carlo Opera Company, a number of Federal opera projects and, of course, the operas given during the summer season at the Hollywood Bowl. All of these productions have been significant not only musically, but also because the response to them has indicated that Los Angeles is receptive to opera and, given an opportunity, will support it.

Probably the only way in which this sentiment will be crystallized will be in the building of a civic opera house—one that is suitable for the proper presentation of music drama; and useful, too, for concerts, plays and ballet productions. At the moment the ready availability of the Shrine Auditorium for this week of grand opera is both a blessing and a handicap. True, with its tremendous size, there are many seats so inexpensive that opera is not denied any one who truly loves it. On the other hand, one can scarcely criticize the sponsors for a reluctance to underwrite more than one week of top-flight opera when their responsibilities include filling this mammoth building for six consecutive evenings.

San Francisco faced this same problem. But fifteen years ago Gaetano Merola, who had been one of Hammerstein's principal conductors, embarked with San Francisco on a program of constructive planning for the future of opera. Since that time, as general director, Merola has developed one of the three outstanding organizations in the country. The opera association, a civic non-profit organization, centers its activities in its own modern building. Its management functions so competently that the season is extended a sufficient length of time for artists, guarantors and patrons to enjoy the opera with some degree of leisure.

Quite dispassionately, it would seem that Los Angeles, also alert, critical and appreciative of opera, is only waiting for the proper impetus to give concrete expression to a similar ideal.



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AIR WAVES

By MARTEN E. LAMONT

MILESTONES IN PUBLICITY RELEASES

CONRAD NAGEL, in preparing a story about war-torn China for his "Silver Theater" broadcast, coaches six Chinese youngsters to sing "Deck the Halls with Boughs of Holly." It took him two weeks to teach them to sing with a Chinese accent. The scene was a Christmas party at a local mission. The children's hardest job was to pronounce "Christmas" as "Chlistmas."

Mr. and Mrs. Joe E. Brown sat down to dinner the other evening—patiently waiting for the arrival of their honored guest—and son—Joe L. Brown, Jr. Young Joe showed up half an hour late with "the biggest black eye I've ever seen," according to Joe the Elder. It was the result of a scrimmage among U.C.L.A. Bruins, on which grid team Joe Jr. is a *star back.*

One of Joe E. Brown's greatest disappointments is his inability to see his son, Joe L. Brown, Jr., play football this fall because his radio show is on the air Saturdays. This is the first year for young Brown on the U.C.L.A. Varsity as a *first string end.*

Robert Benchley, who leaves Beverly Hills for the east to begin his CBS series on Sunday, November 20th, is considering a public auction at the Benchley estate. Benchley lists the following objects as Things-He-Doesn't-Want-Around-The-House-Any-More:

Three frayed overcoats left at a party May 15.
One all-metal violin-ukelele with 23 strings.
One derby hat, size 6¼, initials M.T.J.
One derby hat, size 7, initials B.H.N.
One first baseman's glove.
One patent leather shoe, size 10½.
One photo of Heywood Broun, signed, "Yours truly, Herbert Marshall."
Three harmonicas, one "sweet-potato", ½ flute.
Copy of Ditson's "Three Easy Cello Pieces for the Beginner."

Bob Benchley, who is trying to master the technic of a $50 cello presented to him by Herbert Marshall, M.C. of "Hollywood Hotel," didn't like the quality of tone he was getting while playing "I Love You Truly" in "slow motion" time the other night. Benchley examined his cello closely, removed four lettuce sandwiches, a match cover, and two letters from his agent from the interior. The tone quality improved greatly.

OPERA

AN audience that has grown to be world-wide will hear the 1938-39 Saturday matinees of the Metropolitan Opera Company for the eighth consecutive season through the National Broadcasting Company.

The broadcast series will start on November 26, and will be on the air each Saturday over the coast-to-coast NBC-Red Network.

John Barbirolli, brilliant 39-year-old conductor of the New York Philharmonic-Symphony Orchestra, returned on the Aquitania, October 11, from a summer in England and France to direct the orchestra in its ninth season of Sunday broadcasts over the Columbia network.

The concerts, beginning October 23, are to be broadcast on 26 consecutive Sundays from 12:00—2:00 p.m. PST. Barbirolli will be relieved for a fortnight in midseason by Georges Enesco as guest conductor. Deems Taylor is to return as Columbia's intermission commentator. The series will originate in Carnegie Hall.

NBC PROGRAMS EMANATING FROM HOLLYWOOD

The Chase and Sanborn Program. Sundays, 5:00 to 6:00 p.m., PST, NBC-Red Network.

Welch Presents Irene Rich. Sundays, 8:15 to 8:30 p.m., PST, NBC-Red Network.

Woodbury's Hollywood Playhouse. Dramatic program starring Charles Boyer for thirteen weeks, to be followed by Tyrone Power as star. Sundays, 7:30 to 8:00 p.m., PST, NBC-Red Network.

The Jello Program Starring Jack Benny. Sundays, 8:30 to 9:00 p.m., PST, NBC-Red Network.

One Man's Family. Sundays, 9:30 to 10:00 p.m., PST, NBC-Red Network.

Al Pearce and His Gang. Mondays, 7:30 to 8:00 p.m., PST, NBC-Red Network.

Pepsodent Show Starring Bob Hope. Tuesday, 7:00 to 7:30 p.m., PST, NBC-Red Network.

Jimmie Fiddler in Hollywood Gossip. Tuesdays and Fridays, 7:30 to 7:45 p.m., PST, NBC-Red Network.

Good News of 1939. Thursdays, 6:00 to 7:00 p.m. PST, NBC-Red Network.

The Kraft Music Hall. Thursdays, 7:00 to 8:00 p.m., PST, NBC-Red Network.

The Signal Carnival. Sundays, 7:00 to 7:30 p.m., PST, Pacific Coast NBC-Red Network.

The Gilmore Circus. Fridays, 9:00 to 9:30 p.m., PST, Pacific Coast NBC-Red Network.

The Seventy Six Review. Variety program featuring Conrad Nagel, master of ceremonies. Saturdays, 7:30 to 8:00 p.m., PST, Pacific Coast NBC-Red Network.

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GOLD-SPLASH BRONZE

By ISABEL CURRIE LANE

THERE always will be mystery surrounding old Chinese bronzes. Yu, the founder of the Hsai dynasty in 2205 B. C. is recorded to have had cast nine Tripods in bronze. These were preserved for over 2000 years, but disappeared at the end of the Chou dynasty, about 200 B.C. These Tripods were reproduced at that time and these reproductions stand today in one of the Palace Court yards in Peking.

During the Han dynasty 206 B.C. to 220 A.D. well designed bronzes were made. These were beautifully simple in outline and were used for decorative as well as religious purposes. At that early date low relief decorations were applied and many sacrificial bowls and wine jugs were inlaid in gold and silver in finely chiseled lines in the surface of the bronze. Reproductions of the many articles in daily use were moulded in miniature to put in the tombs of the dead to add to their happiness and well-being in another life.

Many of us have enjoyed the fine bronzes in our museums and private collections and are familiar with the Malachite green patina some of them acquired. Undoubtedly many of them are more beautiful today than when first cast since they have lain for hundreds of years in the earth and have been shut in tombs away from light and air. Through chemical reaction they have taken on a strange loveliness. Incense burners, grotesque in form, mirrors, tablets with inscriptions, libation cups and dishes for various sacred rituals, richly decorated with symbols have been brought out of China and are the example of old Chinese bronze with which we are familiar.

There is, however, a later development of the art which opens up a new field to most collectors. This is gold-splash bronze. There were occasional pieces of it to be seen in the collections, but it was not until after the Boxer uprisings in 1900 that there was much opportunity to buy it. At that time British troops were quartered for a time in the Temple of Heaven, in a walled park, surrounded with tall Cypress trees, where among other things, the sacrificial cattle were kept. Terror had reigned in Peking and all the well-to-do Chinese had fled, leaving only a few servants to care for the art treasures.

It is generally known that many of the collections were looted by these servants and the treasures sold to the foreigners. The fine collection of gold-splash was housed in the Temple of Heaven and was looted. A short time afterwards a few choice pieces from it turned up in Cairo and several Egyptian dealers offered them for sale. In London, during 1902 a number of pieces were sold to a collector and in the same year several choice examples were found in San Francisco and in Seattle.

About that time a shipment of porcelains and various other objects of artistic value came to a Seattle firm from a Chinese dealer, in payment of a bill he owed for hardware. Several Seattle collectors were told of this and were allowed to make purchases. One of them selected a huge box of lacquer which appeared to be a container for two lovely famille rose vases. She also purchased a large box in which were a number of smaller ones containing an assortment of snuff bottles, bowls, carved wood ornaments and small carved ivories, sleeve bands, etc. She made an offer on the lot without investigating it very closely and to her delight on closer examination she found a false bottom in the lacquer box containing the vases and below it she found a pair of gold-splash bronze dishes with covers; each fitted neatly into its velvet lined case. They were in the form of the Chinese peach of longevity. Each dish was about five inches high with covers formed of the peach leaves and twigs, all in a warm toned bronze with gold-splash. On the bottom are two seals showing early date. In the other box, wrapped in sleeve bands and a huge and very beautifully woven Mandarin coat was the magnificent incense burner illustrated. It is about ten inches high and thirteen inches across over all. Its beauty lies in its perfection of line and in the satiny patina of the bronze. The handles are moulded in strange animal heads and are identical with those on a sacrificial bowl in the Victoria and Albert Museum which is dated A.D. 1420. This gold-splash censor is of a much later date however, probably about 1700.

Some examples of gold-splash are decorated with flowers and symbolic reproductions of animals, but most of the earlier examples are free from decoration, and are designed to show the beauty of the metal, finely proportioned, with broad spaces displaying the gold splashes.

One finds a few small figures of gods and animals. They have a weird quality, with the gold splash striking half across a face or head. The Chinese connoisseur thinks highly of these as they have an occult quality which the Oriental mind appreciates.

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"Crown of the Desert," a photograph by William Hart shows San Jacinto capped with snow and rising above a necklace of clouds.

ESCAPE TO THE DESERT

By JOHN MALLING

THE snow plumed Sierra Nevada forming, with the San Gabriel and San Bernardino ranges, the backbone of California, runs down the state like a Gargantuan fence, dividing east from west. This barrier, shutting off the moisture laden winds of the Pacific, is the cause of that vast region, the Mojave and Colorado Deserts.

To many people the desert means a sandy waste, scourged by heat and drought; monotonous, dreary and useless. A waste they hurry across remembering the pioneers who perished in it or escaped only after cruel suffering. A treacherous waste, hiding vague terrors besides heat, drought and poisonous reptiles.

But to the initiate, the desert means something quite different. Its mysteries are goads to the imagination that drive them ever further into its depths. For them it holds no terror. For them the desert is the most fascinating region on earth. Dreary! Have you seen the desert in spring, when the wildflowers cover it? Hot! Of course, from May to September, but we stay off the desert during the summer. Useless! Monotonous!—the desert devotee loses his power of speech.

Monotonous? Not the California desert. There are palm filled canyons, mysterious and remote, where, by walking out of sight of your car, you drop into a pocket of timelessness that presses upon your senses like a leaden weight; spacious flats like those of the Mojave, where the Joshuas spread their gnarled limbs in supplication to the brazen skies and the dry lakes offer distant, shimmering mirages. Dry desert ranges, suggesting the bare bones of the earth sticking out through taut skin, clothed in every color of the rainbow, except one—the green of vegetation. Ranges whose very names, Providence, Funeral, Superstition, El Dorado, Amargosa, stir the imagination.

Of course there are stretches across which even Jackrabbits carry their lunch. But even these denuded spots draw the eye by the dazzle of their raw colors, and they have their counterpoise in the oases, those miniature Edens, where the grass is greener and the shade cooler than anywhere else and water demonstrates before your eyes that it is the elixir of life.

The desert dangerous? Of those who would enjoy it to the utmost by going off the beaten paths it demands certain precautions. Its cards, heat, thirst, and solitude, are on the table. It is not treacherous for it has made you no promises, and when you have provided against its severity it gives freely of its inexhaustible riches.

What does the desert mean? Nowadays people do not escape *from* the desert, they escape *to* it. Escape from the fender bending, swing blaring uproar of our cities, the petty routine of daily life. Escape to a region where the fundamentals of life are not smothered in avalanches of detail; where human personality, likewise stripped, magically, of detail, stands as sharply outlined as the contour of the desert ranges.

The drawing power of the desert does not lie in spots described in guide books. Its charm is not in points of interest. It is far more subtle, speaking to mind and instinct as much as to the senses.

If you harbor a latent instinct for exploration there is scope for it in the desert. There are roads that see no automobile for weeks on end, where startled rabbits hop almost from under the wheels of your car to lope off leisurely and gaze at you from a little distance in their incurious manner. At dusk, a gray, indistinct shape slinks across your path, a coyote hunting his evening meal. At the end of your road you may come upon a deserted town. A ghost town, where yesterday tramples upon the heels of today. Gold built these towns. When the gold veins were worked out so were the towns. But the years tread with light steps on the desert. The ghost towns have stood for decades though they seem to have been abandoned only yesterday. Or your road may lead you across the bed of a dry lake, a bed of dance-floor smoothness, crossed by glittering streaks of alkaline deposits, or up a broad wash into a canyon so narrow that the only way is forward until you come to a miner's shack. The miner will tell you how fabulously rich his find is and let you go reluctantly.

In the lonelier reaches of the Mojave the "Desert Rat" still survives. You will come across them driving their burro drawn covered wagons. Lean and wiry old men, bearded like patriarchs, with light blue or gray eyes, that have in them the vastness of the desert. Extremely garrulous or equally secretive, they are part of the desert; it never occurs to you to wonder how they make a living. Their only company is a shaggy dog that trots in the shade of the wagon.

Yes, the desert holds an infinite variety for those who like to wander. But if you have dreams of a Shangri-La of your own, that you may have on the desert. For drinking water may be had in many places by drilling thirty feet below the surface. You may build a shack or a palatial ranch with space around you, remoteness and seclusion to suit yourself.

You may prefer the beaten path, and the settled community. Here are a few of them.

A main highway runs through Red Rock Canyon. The canyon is but a mile or two long, but filled with fantastic shapes, carved out of brilliant red sandstone. A crinolined lady, two hundred feet high, plays upon a stone piano. There are castles hewn from rock, profiles of Indians, queer, leaning towers. In the hollows under the faces of sheer cliffs are cozy caves, where the rock is blackened from the smoke of many camp fires. A little farther on a dirt road branches off the highway and leads over a rolling mesa, flower strewn in spring, toward the Petrified Forest. You come upon them suddenly, huge trunks of prehistoric trees scattered about; trees lying where they fell aeons ago, turned to stone and preserved by the strange chemistry of desert air and soil. You get a measure of geological time here that compresses your own life span into a wink of Nature's eye.

Northwest of Red Rock Canyon lies Death Valley. Death Valley frowned down upon by the highest mountain in the United States, hemmed in by the Panamint and Funeral Ranges. That gigantic sink hole into which Nature seems to have distilled her bitterest juices. The lowest, hottest, driest, most forbidding spot in North America, where the history of pioneers, tragic and heroic, whispers from the rocks. Where few white men can endure the summer, but which is famous as a winter resort. You stand on the shimmering, white floor of the valley, below the level of the sea. Your eyes sweep up the sheer twelve thousand feet to the snowy crowns of the Panamints. You turn and face the Funeral Mountain, steel blue, with horizontal, white bands near the top; sinister, but awesomely beautiful. Mountains of the Moon. In both ranges are high walled, box canyons, that sometimes receive five years' rainfall in five minutes. The wall of water from the cloudbursts sweeps them like gigantic brooms.

Southward toward the American Arabia is the Coachella Valley. Here is Palm Springs, where some people go to enjoy the desert in comfort, others to hunt celebrities. Palm Springs, looking up eleven thousand feet to the snows of San Jacinto and out upon a vast plain, dotted with smoke trees, mesquite and cactus; collecting to its balmy bosom in winter most of the lotus eaters of California. Palm Springs pampering its habitues with brilliant sun, the temple of modern sun worship, the capital of the cult of the desert. Further south the date-palm groves spot the valley

(Continued on Page 40)



HOMES OF
IN
MOVIES

By ANSON BA

THE influence of the screen is generally recognized, yet it is equally true that its importance in the field of interior decoration has not been fully appreciated.

Within the last few years, to meet a growing discrimination on the part of the public, the artistic standard of film-fare has correspondingly improved. The personnel and facilities of Research and Art departments have been augmented until they not only meet the highest contemporary standards of design but anticipate them, which is often necessary as films do not reach the public until five or six months after they are begun.

Every major studio has a Supervising Art Director, an average of ten unit directors, each of whom makes the layout and sketches for pictures assigned to him, under the general guidance of the head of the department. These men are all recognized artists or architects.

The Art Director of today is more than a designer. He must be a business man, capable of working within a fixed budget, and an artist, capable of applying architectural principles with a high degree of practical photographic appeal. Supplementing the Art Directors are numerous sketch artists, who prepare the construction drawings, the Set Dressing Department that supplies the furniture and accessories, and a Drapery Department, which concerns itself exclusively with the making of draperies. When the enormous stock of studio furniture cannot supply unusual pieces, these are either manufactured or rented from large wholesale furniture houses. Consequently, the technical and artistic resources of an Art Department go far beyond those available in other branches of interior decoration.

Essentially, interior sets are real rooms and it is not surprising that they are serving as patterns for homes of tomorrow. What a wealth of talent and inspiration for any film-goer with eyes to see!

If practice makes perfect, the Art Director should be the most perfect as well as the most versatile designer in the world. He is never without a challenge; one picture follows another in rapid succession, and at one time he may have his hand in several different productions. It is not unusual for him to be called upon to make sketches of a lady's boudoir, a theater interior, a steamship's cocktail lounge, a modern hotel kitchen, and a Zulu chief's house within the space of a few days. Fifty sets for one picture is not extraordinary, and a large studio produces about fifty pictures each year.

Glass, fabrics, color, light and shadow are being used in unprecedented and exquisite ways. It is safe to say that by none are they utilized with more precise knowledge and ingenuity than by the Art Directors of Hollywood.

Decorators and architects everywhere realize that lighting is almost equal in importance to design, and they can learn a great deal from the films as regards recesses and other irregularities in the formation of interesting shadows as integral parts of a decorative scheme.

To anyone familiar with the Functional esthetic as it is finding expression in Europe, particularly in the London of today, the sudden trend toward period stylization in America is startling. With one exception, all the Art Directors agree that Ultra-Modern has given way to the softer and, in their opinion, more "livable" adaptations of traditional styles.

That these can be handled in a Contemporary spirit is evident from the accompanying illustrations. No other generation ever used Classic, Adam, Biedemeier, Empire and even Victorian motifs as they are used today. The elimination of extraneous ornament, the isolation of decorative features, the general attenuation of details, the use of flat colors, the fabrics, lighting, and new materials are all pages taken from the book of the Modernists.

Although not necessary for black and white films, sketches are frequently rendered in full color and in great detail. For example, at Warner Brothers, where Mr. Bertram Teitelbaum is the Supervising Art Director, Mr. Anton Grot is doing such excellent Modern interiors as the one for *Hard to Get*. In the original watercolor, a delightfully cool and harmonious décor is achieved by lettuce green over-stuffed chairs of contemporary design, glass-topped coffee tables and an oval handwoven rug of green with a buff cast. Walls are

Above, the classic sophistication of a Modern drawing room in the Warner Brothers picture "Hard to Get." Anton Grot, art director. Below, a highly functional bachelor's apartment in "Theodora Goes Wild" from Columbia. Lionel Banks, art director.



TOMORROW
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TTS, M.F.A.



painted greenish-white, and the draperies match the chairs. For accent, one chair of more traditional character is buff, while pictures and accesories are in tones of buff and green. Modern as this set is, it will be seen that Mr. Grot has not forgotten the classic flute at doorways and fireplace and has chastely stylized crystal chandeliers.

There is an almost Greek subtlety in the curvatures which eliminate wall corners and accommodate divan and chair, and the solidity of the whole composition is enhanced by the dark green floor. The raised floor of the adjoining room is carpeted to harmonize with the rug in the oval room. This set is a compelling piece of contemporary stylization. It is about as far as one can go without crossing the fine hair-line of distinction between traditional and Functional designing.

A noteworthy example of the latter style is the set designed by Mr. Carl Weyl, for another Warner Brothers Production, *Stars over Broadway*, in which contemporary elements are handled with understanding and grace. Mr. Weyl recently has been identified with period pictures as different as *Robin Hood* and *The Sisters*.

At the same studio, Mr. Robert M. Haas has made effective stylizations of period motifs. In *Hollywood Hotel* he introduced bas-relief panels and friezes embodying the characteristics of Wedgwood pottery. Adam and Empire in his hands take on a new meaning. Both styles in their age were successfully employed indoors, and today can be blended to form a sophisticated decorative scheme.

Two Modern sets by art director, Cedric Gibbons and associate, Joseph Wright. Above, "Double Wedding," a stylized Empire setting that is definitely modern. Below, "Man Proof," ultra modern with rich redwood tones. From Metro-Goldwyn-Mayer.



At Universal Studios, Mr. Jack Otterson has been pioneering in a field of color. He has worked out a chart of four basic colors: buff, blue gray, powder rose and powder green, each having a range of four shades, and all of his interior sets are done in these colors.

Photographically sets could be black, white and gray, but psychologically that is bad for the actors, directors and technicians. The use of color plays an important part in creating the right mood for any scene. Mr. Otterson approaches his problems in this spirit. If he is doing a home, he endeavors to make it not only pleasing to those who view it, but reflect the character of its occupant. Such an attitude is not confined to Mr. Otterson, but he exemplifies a sincerity with which the finest Art Directors are enriching the screen.

Thus in Deanna Durbin's pictures, the rooms are not extreme. In *That Certain Age*, are some arresting Elizabethan interiors and a bedroom in which simplified Jacobean motifs assume an unexpectedly modern spirit.

Service de Luxe provided ample opportunity for stylization of 19th century classic. People with old homesteads in need of face-lifting will do well to study the transformation of interiors in that picture.

At Columbia Studios, Mr. Lionel Banks and his associates have drawn their inspiration for several pictures from Germanic sources. The Library in *Life Begins with Love* is an adaptation of Biedemeier to present-day requirements. In *There's Always a Woman*, Viennese rococco serves as a basis for his stylization.

Yet, when the occasion requires, Mr. Banks turns his back on tradition and lets the Functional vocabulary speak for itself. An artist's studio in *Theodora Goes Wild*, offers an opportunity to play with different levels and new materials, glass-brick walls, and composite furniture in a way that should intrigue many a bachelor.

Mr. Hans Drier, who has done such dissimilar Paramount productions as the *Big Broadcast of 1938* and Ronald Colman's *If I Were King*, is also catholic in his tastes. He made some pertinent remarks about the Modern style. It has its place in the world of today, particularly in America. For skyscrapers, broadcasting stations, steamships, factories, warehouses and other structures of an industrial and impersonal nature, having few ties with the past, Contemporary design and materials are indicated. The more functional the better. But in the home, the emotions as well as the intelligence have their place. As an institution it is ageless, and its design should express the many ties and facets of its essentially intimate role in our lives.

One of the failings of the Contemporary Style is its tendency to disregard climate. Swedish functionalism differs little from that of







South Africa, despite voluble theorizing to the contrary. Walls of glass fulfill a distinct purpose in England; that they are equally justified in sub-tropic climates is another question. To Mr. Drier, the patio is both more logical and more functional in California, and the use of Venetian blinds to overcome a hothouse propensity is an admission of defeat.

Two R.K.O. productions for which Mr. Van Ness Polglaze was the Supervising Art Director, reach a new high in the practical domesticity of their sets. The traditional stonework of New England and more particularly of early Pennsylvania farm houses is utilized with immense skill both on the interiors and exteriors of *Bringing Up Baby* (Associate Art Director Mr. Percy Ferguson.) Handwoven rugs, adzed beams, wide floor planks, white paneling, period furniture, antique lighting fixtures, and murals reminiscent of Currier and Ives prints complete one of the most charming country houses seen on the screen in recent years.

In *Carefree* (Associate Art Director, Mr. Carol Parks) a country club provides an interesting comparison, in that the furniture is Modern, and the effect, therefore, quite different. In another current production Mr. Polglaze draws his inspiration from the reconstructed Capitol at Williamsburg, Virginia.

Motion picture studios are perpetual laboratories of experiment as has been pointed out, the application of new materials and methods to problems of interior decoration is one of the great services rendered by the screen. Sonja Henie's picture, *My Lucky Star* is replete with ideas. Seldom does Modern achieve such modesty and hominess as in the apartment set Mr. Bernard Herzbrun and Mr. Mark Lee Kirk designed for that Twentieth Century-Fox production. There is a Scandinavian, almost peasant, quality about the blonde maple furniture contrasted with which is an extremely urbane dining table sheathed in narrow facets of mirror and a dark colored glass top, to match chairs and rug. Equally unconventional is the contrast between light plaster walls and facing walls of natural maple veneer, while the slightly stilted mantle over the Caen Stone fireplace, with its fluted chromium lining, is as original as it is attractive. The door of this room is covered with fabricoid slightly tufted, as are the walls of a kindred set, the ultra modern playroom designed by Mr. Boris Leven under Mr. Herzbrun's supervision for *A Lucky Penny*.

Now we come to a celebrated modernist, Mr. Cedric Gibbons, Art Director at Metro-Goldwyn-Mayer whose early pioneering in Contemporary design for the screen started the vogue a few years ago. Mr. Gibbons' convictions as an architect of the advanced Functional persuasion are well known. For that reason it was a shock to hear his assistant, Mr. William Horning, speak in favor of stylization based upon the traditional. One rather expected the sainted rafters of M.G.M. to come tumbling down—but they didn't.

Among the most interesting recent sets from this studio is the Italiante Modern bedroom for a man in *Man Proof* (Art Directors Gibbons and Joseph Wright) the neo-classic motif predominates. One sitting room, ultra-modern in feeling yet Greek in detail, has walls sheathed in natural green rattan strikingly original. Renaissance and Modern share honors in *Three Loves Has Nancy*, (Art Directors, Gibbons and John Detlie).

Mr. Horning is one successful architect who kissed his profession goodbye without tears, nor is it difficult to understand why after seeing the tremendous scope for creative work afforded by such a picture as *The Wizard of Oz*, on which he is now engaged. Photographed in Technicolor, these incredible sets will bring a whole world of fantasy into being.

Natural color films have made tremendous strides toward perfection and in a future article we shall consider the influence, they are likely to exert upon interior decoration.

Three solutions in the Modern style of an identical problem. A Modern treatment by Carl Weyl of Warner Brothers, a stylized Georgian treatment by Robert Haas also of Warner Brothers, and a Functional treatment by Cedric Gibbons of M. G. M.



Photographs by Mott Studios

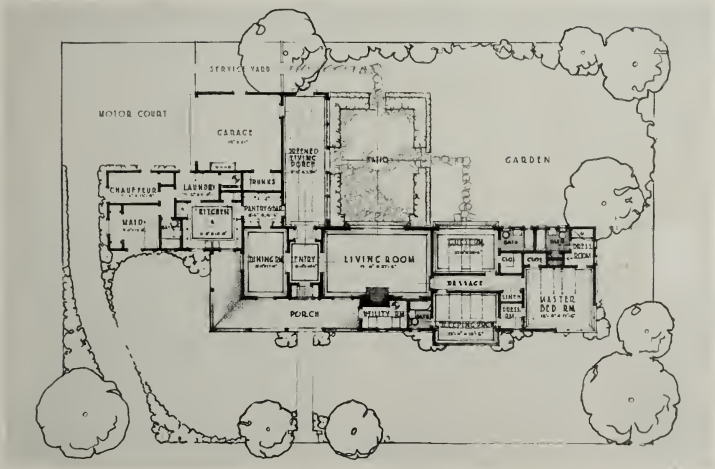
TAHQUITZ DEMONSTRATION HOME

in Palm Springs, California

Mr. and Mrs. Austin McManus, Owners

CHARLES O. MATCHAM, ARCHITECT
Offices of
Earl Heitschmidt, Charles O. Matcham, Paul O. Davis

INTERIORS BY BARKER BROS.





In designing the house for Mr. and Mrs. Austin McManus as a focal point of attraction in their exclusive residential tract, the architect assumed the public as his client, and tried to incorporate in the house all those features which during his long and varied experience in this famous desert retreat, his former clients had most frequently demanded. Large and spacious rooms with extensive window areas. Commanding views of mountains and desert vistas. Ample light, ventilation and insulation so that neither the cold of the winter nights nor the heat of torrid days would be uncomfortable. Ample access to the privacy of an enclosed patio with the feeling of open freedom in the surrounding property. Plus all the minutest of requirements in architectural and mechanical detail which everyone most enjoys. No attempt was made to design the building in any definite architectural style. A few of the exterior details were inspired by the houses of Bermuda but in form and mass it resembles the ranch houses of old California.









Simplicity is the keynote in both the design and color. The exterior plaster walls and all the wood trim are painted a pale gray white, the shingle roof has been left to weather to a natural brown tone, the shutters are painted a dusty pink. The same dusty pink has been applied to the overhanging eaves and the walls of the front porch. For a definite color accent the recess to the front entrance is a deep green.

The colors of the exterior serve as an introduction to the general color scheme of the interior. The walls and ceilings of the entry hall, dining room and living room are white, tan beige rugs cover the floors, the draperies and furniture are green and occasional color accents of red and yellow lend sparkle to the ensemble.

The long screened porch has walls and ceiling of palm-leaf green, the floor is of marbleized black and white linoleum, the furniture is of rattan with cream white leather upholstery. In the master bedroom the walls are painted green, all the woodwork is coral and tan beige rugs cover the floor. The furniture is cream white with upholstering and draperies to harmonize. In the guest room and the sleeping porch the walls are covered with grass cloth, the rugs and draperies are of a tan beige, the furniture is very modern and light contrasting with the dark loveseat and bed-spreads. Color accents are black and green.

The kitchen is daring and unusual in pure white and black with black marbleized linoleum floor and crisp frilly white curtains.



Photographs by Thomas Kitchel



THE DESERT RESIDENCE OF MRS. LOUISA CARPENTER

in Palm Springs, California

DOUGLAS HONNOLD, GEORGE VERNON RUSSELL
Architects

TOM DOUGLAS
Interior Decorator









Smart severe lines and the absence of the superfluous not only suggest modern but are essential to an ideal desert residence. The tile shingle roof, almost black in color, extends far beyond the walls providing extra coolness within.

The stucco walls are a light sand color, all exposed woodwork oiled redwood, rich in tone. Large doors slide open to bring the outdoors indoors and green mosquito netting hanging full length gives an under water feeling to the living room when the doors are open.

Outdoor furniture surrounding the circular swimming pool is covered in pale blue denim, a color that is used predominately throughout the house. On the left is the guest bedroom with a private terrace facing the pool.

In the living room the floor is covered with coral rubber, covered with zebra skins brought from Africa as trophies by Mrs. Carpenter. The walls are a gray blue, upholstery a faded old blue, small pieces are geranium colored and lamps are a bottle green. Black ebony birds with ivory beaks add an exotic note from the East Indies.



TWO DESERT RESIDENCES

in Palm Springs

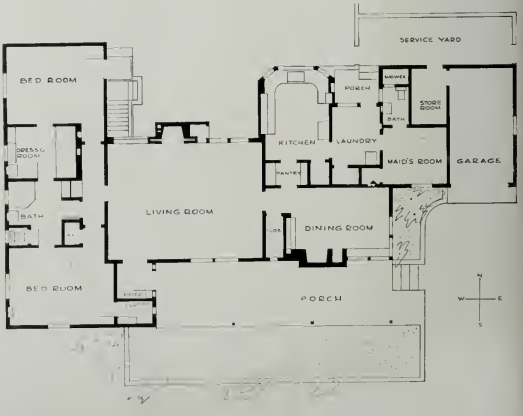
JOHN PORTER CLARK, Architect



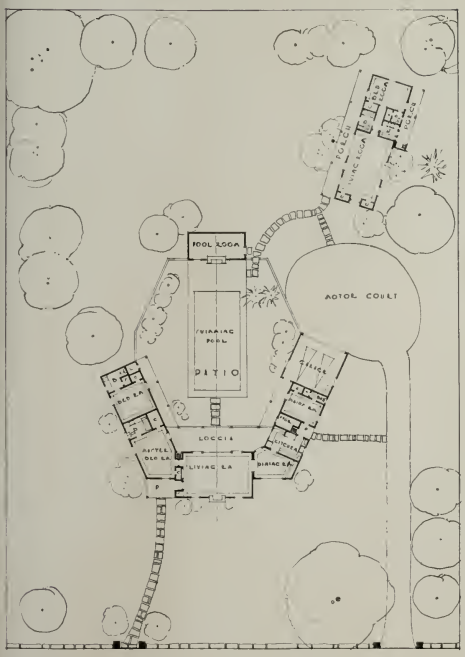
An exclamation point upon the desert the duplex of Mr. William Mason is admirably suited to the informal life of Palm Springs. The building is of plaster colored brown-pink with cream colored overhangs and white woodwork. Interior walls are of plywood. Designed for summer occupancy as well as winter, the ceilings are insulated with mineral wool, the roof is painted aluminum, and room unit air conditioners are used for cooling. Cooking, water heating and room heating are all done by electricity. Occupying a minimum amount of space, it provides maximum comfort for desert sojourns.

The house of Mrs. J. J. Kocher is also built for all-year use, and is completely air-conditioned. The exterior is an off-white with aquamarine shutters and pink porch ceilings and roof overhangs.









THE WINTER RESIDENCE OF

MR. AND MRS. IRVING T. SNYDER

Palm Springs, California

CLIFF MAY

BUILDER







Thick walls and a tile roof recall that the Spaniards knew how to build for the desert. Built in an expanded U around the patio and swimming pool, the house stretches out in lazy luxury. The walls are off-white, the tile roof off-white, the trim a bright desert blue. A low white wall encloses the property with bright blue gates.

Within heavy beams are painted an off-white, walls are off-white, floors brown concrete. An extreme simplicity of detail supplies a background for interesting furniture and collection of old china.





The loggia is spacious, and inviting with comfortable furniture and Navajo rugs, and on bright, hot days the blue tiled pool is cool to look at and large enough to enjoy a healthy swim.

The guest house is situated a short ways from the main house and has a large living room and its own kitchen. Thus if the coffee is too strong and the ham and eggs not exactly as desired, the guests may try their hand at cooking and invite their hosts to join them! Turn about would only be fair play.

Sketches by G. A. Randall





COLOR FOR THE MAGIC SANDS

By J. A. GOOCH

Landscape Architect

"Desert Sentinel", a familiar guard to all who tread the desert paths. Below, caught in the prickly spikes of the cactus are "Points of Sunlight". Photographs by William Hart.

THERE are only two seasons on the desert. If it is hot in the morning, hotter at noon and you must sleep in a water cooled igloo at night—it is summer. If you can get a good sunburn in the morning, hunt for a shady place at noon and sleep under blankets at night—it is winter.

For the six months of summer the desert rests in a most profound sleep if left to its own devices. As the cooler nights of late summer approach the sleeping giant bestirs himself and shakes with a ferocity that sends sand swirling in all directions. A few drops of rain fall and the energy that has been stored through the summer seems to start motion in every possible form. Thousands of seeds burst their coats and send out growths that rise from the sand as you watch them. As each group reaches the right stage of maturity there is a sudden and glorious burst of bloom.

The Sand Verbenas stretch for miles over the rolling dunes, to form carpets of lavender and pink. The tiny Gold Fields blaze like sheets of beaten gold. The Coreopsis blooms nod their heads and then the plants seem to glide across the sand with every vagrant breeze. The Tidy Tips and Desert Stars contrast with the lavenders and blues of the Desert Asters. The desert is in bloom.

This all goes on in spite of the humans who have learned of the vigor of the desert air and the energy that abounds when nights are cool and days seem to caress you with a gentle touch. Beautiful homes on the desert sands are in themselves colorful. However, colorful flowers are looked upon as part of the charm of the desert and man cannot afford to take a chance on a failure in nature's supply of wildlings. Production of color is rushed and extended over a long period by adding extra water to the meagre supply, which nature provides.

Color is the keynote of winter homes in every desert community and it must be provided with a lavish hand, to compete with the bright sun and the vastness of the surroundings. Such permanent plants as Oleanders, Hibiscus, Lantana, Cassia, Pyracantha, Cotoneaster, Bougainvillea, Trumpet Vine,



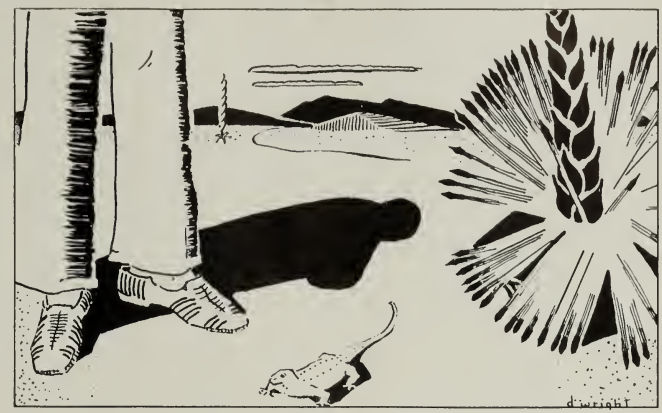
Cape Honeysuckle and Flowering Pomegranate form a colorful background to the highlights and mass plantings of annual flowers and bulbs. Petunias and Mexican Evening Primroses, spread like natives over the sand. Verbenas and Pansies are used to cover the more intimate garden plots. Larkspur, Snapdragons, Zinnias, and Painted Daisies form tall background plantings, for such varieties as, Stocks, Calendulas, and Lobelias.

The past few years have found many of the more venturesome desert gardeners, adding bulbs to their collection of color. Anemones, Ranunculus, Freesias, Narcissus, and the Golden Cupped Daffodils, are now to be seen blooming throughout the winter, in mass plantings along walks or grouped in natural clumps, among the shrubs.

The secret of good results with flowers on the desert, is careful preparation and early planting. By early planting I mean well in advance of the season when the blooms are to appear. August is not too early to start the work of preparation and humus providing material and quick acting plant foods should be added to the planting areas. In September, October, and early November young plants and bulbs must be set. Plenty of water and the warm days and nights will bring them to maturity rapidly and the humblest desert garden will be a blaze of glorious color when the first squinting tourist rounds the water tower and pulls down the straight-away into town.

DESERT INTEGRITY

DOROTHY WRIGHT
Landscape Architect



IT IS quite possible for us to annex the desert, curb it, embellish it and adorn it into a Junior Beverly Hills, but the desert will never willingly accept the alteration. We Californians are past masters at the trick of transformation. For Los Angeles was only an Indian Village called Yang-na sleeping in the shade of a few scattered sycamores when the padre fathers arrived with their seeds and cuttings. Today we have a perpetual round of bloom and green leaves. But somehow we look a little foolish when we transplant the refined domestic character of our city homes with their sweeping lawns to the eastern slopes of the rocky San Jacinto; to an environment of such physical magnitude and uniqueness as to dwarf our efforts at prettiness. We may dodge the elements by bringing in top soil, replanting lawns every year, watering copiously, but will only succeed in making ourselves forget we are on the desert. If you were on board a tramp steamer you would not be expected to appear at dinner in your tails and white tie, nor should you display the contents of a garden catalog in front of your desert home.

To adjust yourself to a new environment you must first know the conditions which control it.

The rate of evaporation to the amount of rainfall is extremely high. A desert plant unaided by man must endure long continued wilting with the ability to return to normalcy uninjured. Its only hope for survival is to live alone. Consequently each plant is surrounded by an area of vacancy telling of the drink which was sufficient for only one. That is why our Colorado desert seems a monotonous series of clumps rather like a tapestry which never forms a picture but goes on endlessly weaving and repeating.

There are winds in the spring reaching a maximum velocity soon after sunrise, to drop abruptly at sunset. A small sand dune formed by the wind may threaten to engulf a mesquite bush. The plant continues struggling up, and somehow manages to keep its head nodding there on top of the increasing dune.

There are violent rains whose accumulated force rushes down the canyons to be quickly lost on the sandy floor of the desert. As you may know the moisture which falls on mountains of volcanic origin is held less completely than those of granite and limestone.

There is always the dependable sun which each day surrounds and warms every object first on one side and then on the other.

If you are going to build on the desert, you have spent more than a lunch hour there, and you have felt something of its brilliancy, rudeness and glorious extent. Face your home toward the distance with your back to the hills. Keep it simple and low with windows for sunrises and sunsets. The most pleasing color for the exterior is reminiscent of brownish clays—not pink rock candy. Avoid pure white unless you wish to be reminded of a bare bleached bone. Thick walls are a necessity to insure a uniform temperature night and day. Projecting eaves and covered terraces will reduce the prevalent squint at noontime. However the tattered shade of a tree is more desirable than that cast by a building, for on the desert the moment one steps into the solid shade a chill is felt. Some trees will produce the ideal—a scattering of shade and sunshine.

If you allow a curving red cement walk to approach your house, nothing can then mitigate that irritating hard line. Much to be preferred would be a path, not too definite as to boundaries, made of rolled and crushed gravel. If stepping stones are used they should be sufficiently large, but unassuming in color and shape.

Native available material if used properly can wholly satisfy your love of order and arrangement. As a transition from the unadulterated desert organize a few indigenous plants about your doorstep. Use (Cercis gigantea) that tall streamline cactus, for height and emphasis. This individual harbors innumerable generations of woodpeckers during its long life. For at thirty years of age it reaches up only three feet. Not until a hundred years have been liquidated does this giant cactus attain forty feet.

The Lord's Candle (Yucca Whipplei) when alight with bloom is a distinct point of interest. The recurved blue spires of the century plant may be softened by an overhanging Palo Verde (Cercidium Torreyanum). It is unfortunate that the smoke tree (Dalea spinosa) with its gray featheriness and blue blooms is difficult to transplant. Baileya multiradiata with its single yellow daisy blooms may be depended on for cut flowers all spring. If you want to go authentically native nothing could be more so than a Fan Palm (Washingtonia filifera) silhouetted against the last splurge of the sun. The queer twisting branches of Ocotilla (Fouquieria splendens) topped with pomegranate tinted flowers might be placed against a bare wall. Give those plants with interesting large forms an opportunity to repeat themselves as shadows. Occasionally repeat some personal favorite throughout the planting.

For foreground interest employ desert lavender (Hyptis emoryi) or desert sage (Calvia carduacea). Remember here as in all planting one or a few small growing plants are of no consequence in the picture. But a mass of such delicacies will by their collective efforts be tremendously effective. You will be convinced of this when colonies of wild flowers show themselves after a rainy winter.

If you are interested in cactus, try composing a few varieties together rather than collecting one of each in an attempt to rival a botanical garden. Determine which shall be

(Continued on Page 40)



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THIS MONTH IN THE GARDEN

By J. M. ASHER, Horticulturist

FALL planting should be well under way. If yours has been delayed there is still time to fill the shaded areas with Primroses, Begonias, Cinerarias, Cyclamen, and For-get-me-nots. Good leaf-mold mixed with peat will be found most beneficial. All flower beds and shrubbery borders should be well cultivated, fertilized with manure and fortified with peat moss.

Mid-winter annuals for the sunny spaces should be well along by Christmas, in order to withstand the chilly nights. We hope you have not neglected to plant Cornflowers, Painted Daisies, Stocks, Larkspurs, Godetias, Chinese For-get-me-nots, and Calendulas, for these furnish the major part of color in the winter garden, as well as cut flowers for the house. They can still be included during the month of November.

Borders in the garden oftentimes present a problem and we want to suggest some very satisfactory ones. There are numerous places where edgings of low growing plants prove valuable additions. Lobelia is excellent where light or dark blue is desired. Plant them six inches apart and four to six inches from the edge of the bed. Where a wide border can be accommodated sow seeds of Virginia Stocks. They are lovely for random or irregular outlines. It is less expensive to buy this seed by the ounce. Sow sparcely and rake lightly. Keep moderately moist and within two weeks the ground will be well covered with tiny plants. In six weeks, myriads of light pink, lavendar and mauve blossoms will make a beautiful carpet.

Sweet Alyssum also can be seeded. Seeds of lavendar, as well as white, can be obtained and their delicacy of fragrance and blossom will well repay for the space allotted them.

A new dwarf, dark blue Cornflower (Bachelors button) is now available. These grow eight to ten inches in height, are very bushy and blossom profusely. Where a taller border can be used the softer shades of Calendula (winter marigold) are lovely. Nankeen, a soft cream with deeper center, is one of the choice ones. Seeds or plants can he purchased.

A choice little flower for the shaded or semi-shaded horder is Primula malacoides (bahy primrose). Plant them six inches apart, keep the flowers picked off, and they will blossom until next June or July. Pansies and Violas should not he forgotten and now is the time to plant them.

There are some really worth while biennials that should be planted this fall. Biennials, as you know, are plants that live two years. When started from seed they make heavy, bushy plants the first season and blossom the next. They have then fulfilled their mission and will die.

Campanulas or Canterbury bells are found in two principal varieties. Campanula medium, which grows two to four feet high with tapering stalks of deep, single hells of pink, mauve, purple, and white, and perhaps the hest loved Campanula calycanthema. This is the old time cup and saucer variety.

Digitalis or Foxglove is a hiennial which reseeds itself if not disturbed. It is particularly showy and lasts a long while, making an excellent background plant for it grows five to six feet high in favorable soil.

Hollyhocks are usually classed as perennials hut in most instances they either die out after hlossoming, or reseed themselves. Every garden would he more attractive with the addition of a few Hollyhocks, for they fit almost any kind of a plan.

It is to he hoped that every garden lover has planted bulhs. Novemher is often as good as any month for bulh planting. Imported Tulips, Hyacinths, and Crocus usually arrive from Holland in Octoher, and these with Narcissi are ideal when planted in late Octoher or November.

In addition to preparing flower beds and planting there are numerous other tasks for the gardener, for planting is only the heginning or initial step. Every sincere gardener watches closely for pests that are waiting to eat the tender plants. There are two general classes of pests that infest our gardens: sucking and chewing. Sucking insects draw the sap or juice from the plants through their tiny, sharp heaks. Among this variety, plant lice or aphids are the most numerous. Scale also suck the life from plants. To control aphids we use a contact spray. Nicotine, Rotonone or Pyrethrum sprays are efficient, and for scale, use an oil spray. For the chewing insect, a stomach poison is essential. In this class there are numerous families. Among them are snails and slugs which can he controlled hy consistently using poison bait. There are several good ones on the market. Leaf hoppers, cut worms and rose heetles can he controlled by using a spray which is poisonous. Paris green, arsenic of lead and phyethrum sprays will be found adequate and safe if the directions are followed.

Watering is a science that many have not mastered. The better practice is to water deeply and not too often. As soon as young plants are established allow them to reach down for moisture. You can tell when watering is needed by the wilted appearance or grayish color of the plants.

Cultivating lightly and careful weeding combined with pinching back, stalking and tying and the picking off of old blossoms may keep you from the golf course, hut it will not rob you of your exercise.

A CAREER AS HOSTESS

IDEAL PROFESSION FOR CULTURED WOMEN

25 to 60 Years of Age

Time was when any well-educated woman, possessing tact, a gracious manner, and a pleasing personality, was eligible for employment as a hostess in a hotel, apartment-house, tea-room, cafe, or club, but employers of today look to authorized schools. The hostess is now trained for her duties just as definitely as the lawyer, teacher, doctor, or private secretary trains for his profession.

The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of inmediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

CALIFORNIA COMMERCIAL COLLEGE

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ESTABLISHED 1898

SMALL HOMES OF THE WEST

SPACE, FADS OR QUALITY

By SUMNER SPAULDING, A.I.A.

HITHERTO California Arts & Architecture has confined its illustrations to houses obviously in the luxury class. Now comes the new departure of publishing houses of less cost. Inasmuch as the great mass of building is small houses, it becomes increasingly interesting to the building public to know exactly what these houses do cost, what refinements they have, and what the process is of getting one.

In any human project it is well to know the facts concerning it without any dressing up. People who have land to sell want to make their commission. The builder also desires to get his profit, and if there is an architect on the job, he is usually so enthusiastic about its possibilities that he not only wears out the owner, but dissipates his own profit by trying to do the work too well for the money involved. What an owner really needs first is a psychoanalyst who will lay the cards on the table without any fear of financial loss. Granting this will never be done, it is the function of this magazine to help, if possible, the uninitiated in figuring out what his problem really is and how to go about solving it.

In general there are three kinds of people interested in building a small house. First, those who are interested in maximum space and do not care especially about the looks, and secondly those who fall for the frills and gadgets of the speculative builder and third, those who are so desirous of refinements that they are willing to sacrifice floor area and size of rooms for good detail and material. Most people fall into the first two classes, and the third is so small that it hardly counts. I believe everyone about to build can frankly decide in which class he really belongs, and it is not the function of the architect or builder to help in this decision. This is where the psychoanalyst should step in but doesn't, and the owner stumbles along with the "yes" and "no" men and gets what he gets.

If one feels fundamentally that the most important thing is space, it is not necessary to be told that a house must be made by mass production methods. There are many ready-cut and prefabricated houses on the market to form shelter, and there are also many firms of builders who construct great numbers of houses more or less by mass methods. These houses would not be considered architectural gems, but they are livable. Take what one of these outfits has to offer without quibbling about details, with the exception of mechanical equipment. When buying a Ford, for example, one accepts it more or less as it was when it left the factory. A radio can be added without affecting it as well as a radio can be added to a house. Procuring a house in this manner, one does not worry about architects, but just pleases one's sweet self with what the market has to offer.

If you happen to fall in the second class, you are most likely to get gypped, for if you feel you must have some of the latest do-dads found on the millionaire's houses condensed for your own $5000 bungalow, it is bound to cost money. If it isn't a fake, it is sure to look phoney and be in extremely bad taste. If you are frank enough to admit your limitations, you can look up the name of the best architect in the city and pay him $50 to $100 to help you pick out the best ready made product or builder. If you rely on your own judgment, and must be dolled up in spite of everything, I must say, confidentially speaking you are hopeless.

It would be very easy for one in the second class, to creep into the third and employ a bona fide architect providing he (the owner) has strength of character to give the amount of money available, telling him to do the best possible, and then take a slow boat to Timbuktu and stay there until the house is finished. In this way you are more likely to get your money's worth, in spite of the architect's faults, than as if you stay around to mess up the plans and specifications during construction.

If you are the type who falls in a faint at the very mention of the word architect, there are many good builders, some of whom have discovered it is to their advantage to employ a good draftsman whom they glorify as *their* architect. First you will be sold your house by a salesman who frequently knows less about it than you do. When you have agreed on a certain plan that has been fished out of the files as fitting your needs with a few modifications, Mr. Milquetoast, the company's architect, will be brought out to make the alterations necessary like the fitter in a tailor shop. In other cases, the so-called architect never appears at all and out of the limbo and into the hands of the owner will come plans for his special approval.

Frequently the word architect is never mentioned and the cost of plans will never come up. As far as you know, you have been smart enough to save the architect's fee. What actually occurs is behind the scenes some poor draftsman is struggling to make an impossible plan fit your impractical fancy so that you will say yes and sign on the dotted line at the earliest possible date, his meagre pittance being charged to overhead and concealed in the cost of construction. This insidious system exists because of competition among builders, which in the final analysis revolves around the architect's fee. It has totally eliminated the best efforts of the designer and literally this system sentences you, the owner, to live in a house that is inconvenient, illogical and banal, in order to save the few dollars necessary to pay for the well thought-out plan.

There are some builders with a conscience and they go to the effort of obtaining the best architectural advice and thereby handicap themselves in the final cost of the building in comparison with other builders. In some cases, however, these builders have been rewarded because their work has an appealing quality which brings them a better class of business.

The houses presented in this section will endeavor to show you the better small houses being built at the present time without recommending methods of production. It will be up to *you* to make your own decision as to which is the most important to your happiness—space, fads, or quality.

A NEW MONTHLY FEATURE

THE FOLLOWING SECTION WILL BE DEVOTED TO OUTSTANDING SMALL HOMES TOGETHER WITH PERTINENT ARTICLES AND HELPFUL SUGGESTIONS.
SEND YOUR PROBLEMS TO THE BUILDING EDITOR,

California ARTS & ARCHITECTURE, 2404 W. 7th St., Los Angeles



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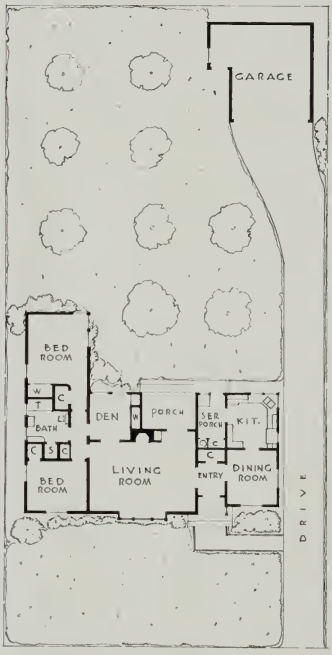
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Photographs by Harry Depew



THE HOME OF MR. HOMER WATSON

San Fernando Valley

KERSEY KINSEY, BUILDER

INTERIORS BY BULLOCK'S

A small home of simple dignity costing approximately $6,000 and well suited to contemporary living in the valley with its extending roof line and large windows. The walls are of tan stucco with white trim harmonizing with a dark brown shingle roof. The spacious living room has a large brick fireplace with a simple, dignified mantel. The furniture is 18th century English, with a background of cool lime green. The dining room though small is exceptionally restrained and furnished with distinction at a reasonable cost. A pleasantly furnished den can be used as an extra bedroom upon occasion.







DESIGNED FOR COMFORT AND BEAUTY

EDGAR BISSANTZ, A.I.A., ARCHITECT

That a straightforward use of the best modern building materials may produce a home that is neither bizarre nor mechanical is shown by this restrained design. Eliminating all superfluous details, the architect has relied upon good masses and proportions, as well as the careful use of color to achieve a sense of harmony and repose.

As a protection against heat and cold the exterior walls are fully insulated, as is also the roof which has, in addition, an open air space ventilated by openings concealed under the broad overhanging eaves. In the winter, when the California sun shines at an angle, the eaves permit the sunshine to enter the rooms, but in the summer, when the hot sun beats down from overhead, the eaves shade the walls and help to keep them cool.

Like so many new California homes, this one was planned in relation to the out-of-doors—for real outdoor living and enjoyment. A feature of the secluded garden, and directly in front of the large loggia, is a swimming pool behind which is space for a badminton or tennis court. Imagine the gay parties that will be possible with such facilities!

Although the interiors are designed in the same simple character as the exterior, furniture of any good period may be used effectively in combination with more comfortable modern pieces. The walls are plain, as a flattering background for good modern paintings, photographs and carvings.

The exterior walls are of smooth plaster, painted a light warm-gray color. All woodwork and trim is pure white. The result is a crisp, tailored effect that furnishes an excellent background for foliage and flowers.



Shall We Have An Architect?

This question arises in the minds of people deciding to build, early in their planning.

The majority do eventually decide to spend a fair proportion of their building money for this service instead of using that money for some of the things they would like in the house. They come to that decision because they want the expert knowledge of the architect to insure their getting as near perfect living conditions as they can arrive at.

One of the major services in 24-hour demand in any modern home is electricity—and every indication points to a progressively increasing demand in the next few years.

If the house is to provide modern standards of comfort and convenience the electrical wiring must have careful consideration at the time the house is built. That is one of the major purposes the client has in mind when he engages the services of an architect, and failure of the system to give efficient service reflects discredit on the architect's abilities.

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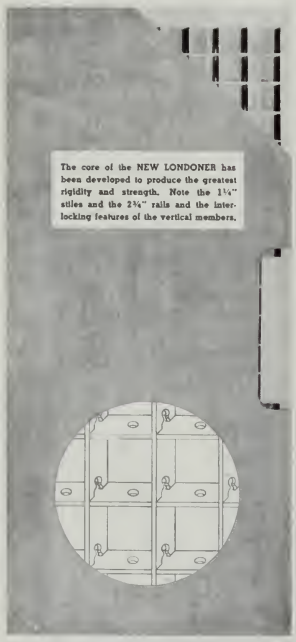
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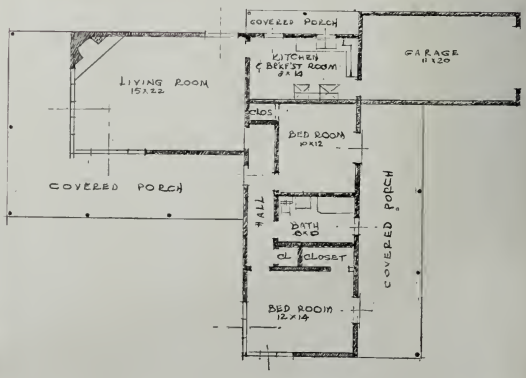
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955 S. Alameda Street TRinity 0057 Los Angeles, California



A PROPOSED DWELLING AT RANCHO MIRAGE

MANFRED DE AHNA
ARCHITECT

A desert home of low modern lines well protected against the sun through extending roof line and the use of a light aggregate concrete that will help materially in making it not only heat and cold proof but fire resistant also. Covered porches on three sides provide plenty of shade for outdoor living. A corner fireplace and large windows overlooking the desert help in the decoration and livableness of the living room.





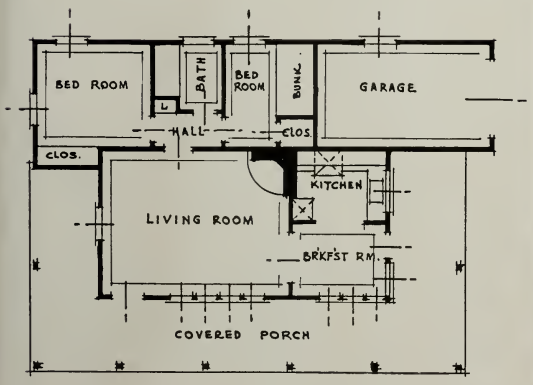
THE DESERT HOUSE OF MR. AND MRS. WM. A. GRIFFITH RANCHO MIRAGE

GATES BURROWS
ARCHITECT

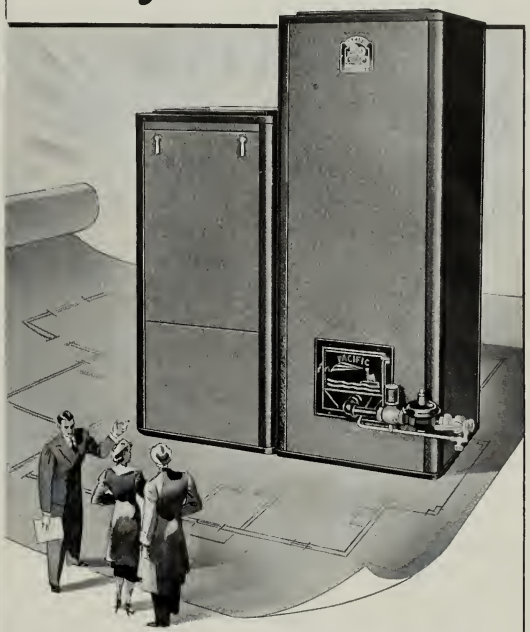
Located in Rancho Mirage at the foot of the beautiful San Jacinto mountains with an unobstructed view of the desert and sand dunes, this small California ranch house will afford an ideal retreat for Mr. William A. Griffith of Laguna Beach, famed painter of desert and other landscape pictures.

A wide porch stretching across three sides of the house affords a magnificent view of both the desert to the north and east and the mountains to the west.

Built on a concrete slab, the house has cement floors throughout. Constructed of board and batten, it has open ceilings and a shingled roof completing the ranch house type in every detail.



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Photographs by Mott Studios

THE RESIDENCE OF
MR. AND MRS. MARKS
GLENDALE, CALIFORNIA

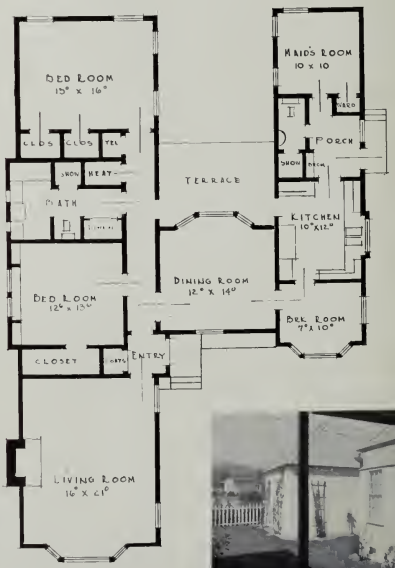
SAUL HARRIS BROWN, ARCHITECT

BEVERLY HILLS CONSTRUCTION CO., BUILDERS

A well constructed California home designed for a corner lot. The earthquake resistant walls are painted white, the trim is cream, the high roof of slate-colored shingles. Flagstones under the bay windows add color in blues and yellows.

The garage placed directly behind the maid's room adds privacy to the garden and terrace where breakfast can be served directly from the kitchen.

The plan is comfortably spacious with lots of closets and the terrace serves as an extra passage between the bedrooms and the service quarters.





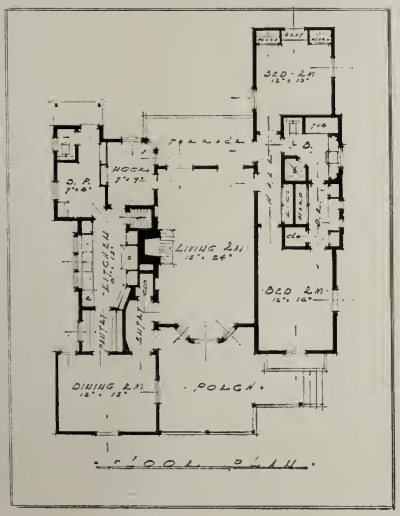


THE RESIDENCE OF
MR. AND MRS. J. W. BROWNE

Brentwood, California

ART A. SMITH, BUILDER

This typically California home costing approximately $6000, has a well arranged floor plan with a long living room leading out onto a pleasant brick terrace. Outside walls are white relieved with green shutters and a weathered shingle roof. The kitchen colorfully painted in red and white is well lighted by means of large windows over the drainboards. A pleasant sunny breakfast nook overlooks the terrace and garden.



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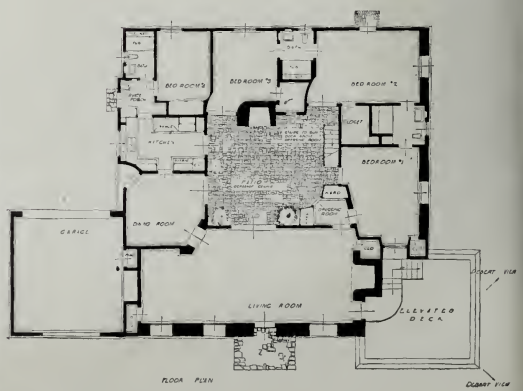
AN EARLY CALIFORNIA RANCH HOUSE IN PALM SPRINGS, CALIF.

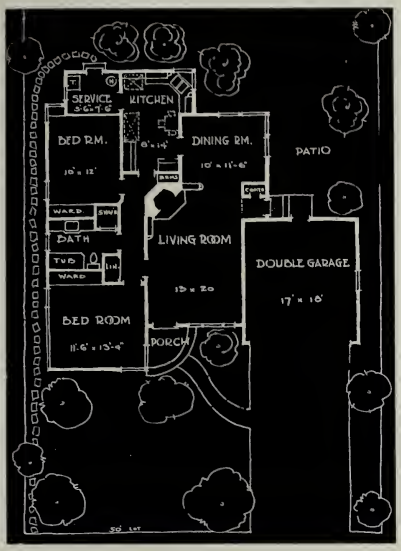
DESIGNED AND BUILT BY MEYER AND HOLLER

A modern rancho in which the Dons of old would not feel out of place. Heavy thick walls that keep heat and cold on the outside are white with a yellow border. Added color contrast is found in the red tile roof and vivid blue door. The grill work on the left is the outer wall of the garage, while on the extreme right can be seen an elevated terrace affording a wide panoramic view of the desert yet supplying ample privacy.

A large center patio is completely wire-screened overhead so that outdoor living doesn't involve a rhythmic slapping of pests (winged ones). The long heavily beamed living room has a large fireplace at one end and opens onto the patio by means of ten foot wide doors turning the two into one large living quarter.

This home, costing approximately $10,000 is ideal for California indoor and outdoor living.







A MODEL HOME IN HUNTINGTON VILLA, LOS ANGELES

MOTT C. MONTGOMERY, ARCHITECT
J. E. LLOYD-JONES, BUILDER

An attractive home in the $6000 range. California-Colonial in feeling, the architectural focus is the unusual sextagonal chimney centered on the main roof. From the front entrance can be seen a view of the garden through the living room. A modern feature is the absence of doors between the living and dining rooms. An enormous fireplace is in the corner of the living quarters. Pleasant views can be had of the surrounding hills from kitchen and dining room.



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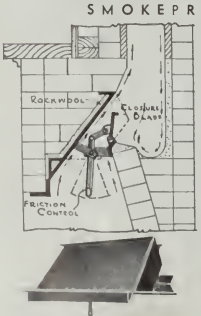
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A strawberry jar overflowing with succulents at the Santa Maria Inn.

DESERT INTEGRITY

(Continued from Page 29)

neighbors by the color of their blooms which occur in April and May. Cerise colored flowers are most enjoyed when they are kept at some distance from the terra cotta and red blooming sorts. Pale yellow is enhanced by proximity to a group of amethyst flowers. Generally speaking cacti bloom most obligingly when they are refused water during the winter and spring.

For a solid looking cactus choose the miner's compass (Ferocactus acanthodes) so called because of its slant toward the south. This is due to the drying action of the sun on the southern side of the plant allowing the north side to grow unabated. Opuntia bigelovi, a kind of Cholla, should not be planted near a driveway or path as parts of the growth frequently drop, and are quite capable of carrying out their threatening appearance. The Indian Fig (Opuntia ficus-indica) will keep your bright painted bowls full of decorative and delicious crisp fleshed fruit.

If your heart longs for a spot of green and a row of Petunias set them behind a walled inclosure or in an interior court. Thus hidden your garden will possess the same aura as a secret. Here maintenance will be limited to an easily controllable area. You may grow such plants as Oleanders, Lantanas and Bougainvilleas quite apart from that other kind of beauty belonging to the desert.

You, yourself may even become a part of the desert to the extent of never wanting to leave the soft weightless air, the echoing coyote voices, the thorny spears which tear the sky, and the small reptile eyes which look and seem not to look.

RELATING SMALL GARDENS

WITH fall flower shows commanding attention it will interest gardeners to know that El Encanto at Santa Barbara, under the new ownership of Frank J. McCoy, may become even more celebrated for its floral setting than has Santa Maria Inn, where there is a floral show every day in the year. At El Encanto the show will be in the grounds and since each villa has its individual planting it will be the aim of Mr. McCoy to so develop each garden that the result will be a perfect whole. The slopes above the old Mission, known as the Riviera, are well adapted to varied planting and since Mr. McCoy is a recognized authority in horticulture, several rare plants bearing his name, he has unusual plans for this development. Bulbs and seeds from his Santa Maria gardens have gone to distant sections of the globe and from thence have come to him exotic and tropical plants.

His organization work is not entirely among the plants. He founded the Men's Garden Club at Santa Maria and under his tutelage and guidance the club has grown and has accomplished much for its members. It is traditional that men will work in gardens under the supervision of their wives but rarely have a voice in its conduct but now through their own garden club these men feel they have real authority and occasionally use it. It is likely this club may be duplicated in Santa Barbara.

Mr. McCoy is by no means deserting Santa Maria and his gardens there, rather he feels he is merely enlarging the space in which to cultivate both flowers and friends, and he counts the latter his choicest possessions.

ESCAPE TO THE DESERT

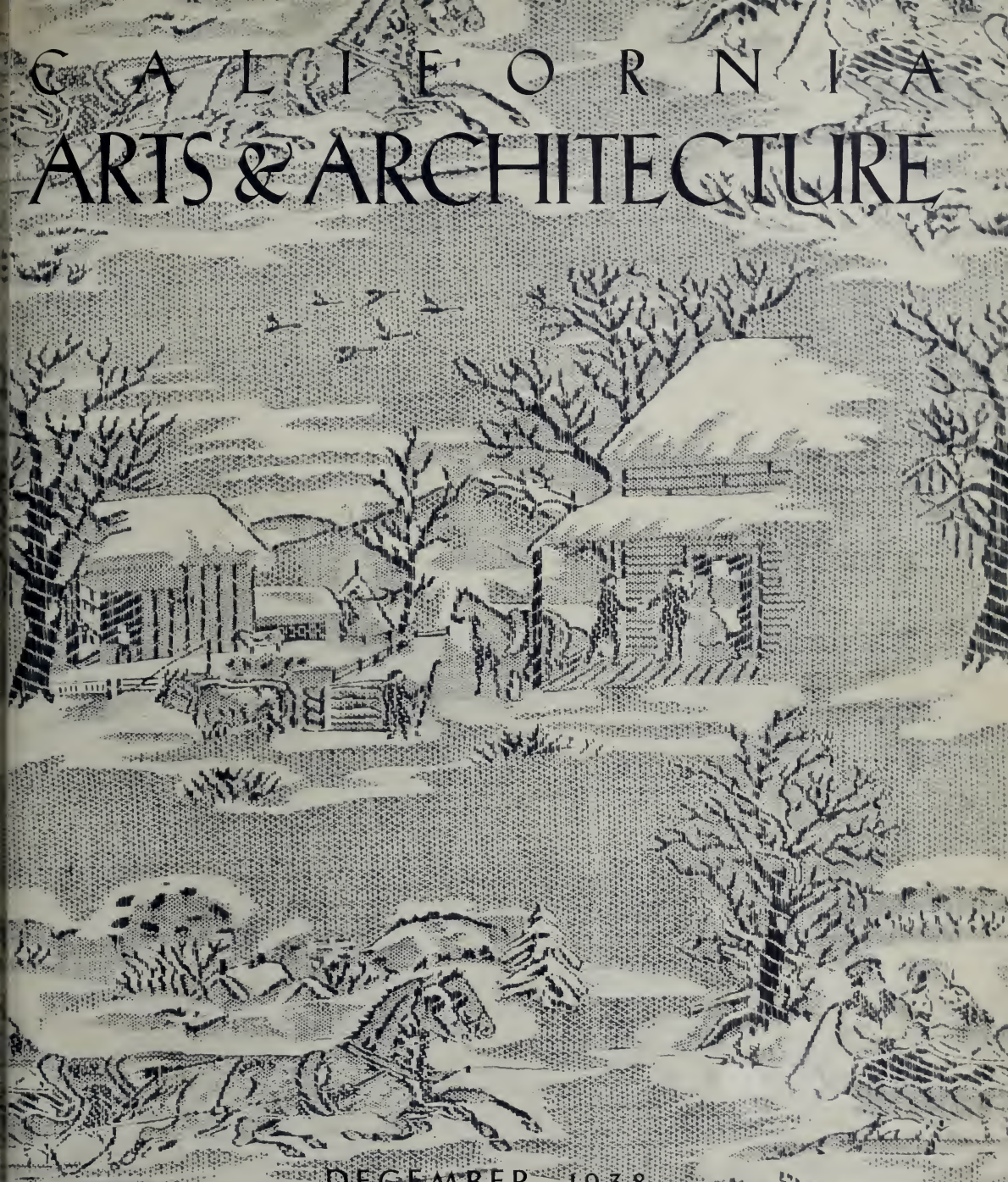
(Continued from Page 15)

with patches of rich, dusty, green. Here in conformity with the Arab proverb, the date palms stand "with their feet in water, their heads in fire."

In the chocolate brown range northeast of the Salton Sea are many palm canyons. Turn off the pavement some twenty miles south of Indio. A dirt road leads up a wash into a steep walled valley in these brown mountains. The road dwindles away some distance up. When you can drive no further a sign will point your way into a narrow cleft in the sheer rock. You follow a dim foot path. The cleft narrows, the rock closes in overhead. For a short distance you clamber over rocks in a natural tunnel. Then suddenly you are in the open, in a bowl with steep boulder-strewn sides. Palms cluster about a spring of clear water. The place is filled to the brim with sun, silence and peace. You sit down in the shade of the palms and deny vehemently to yourself that you are less than a hundred and fifty miles from Los Angeles. Obviously you are on another continent.

The desert is no longer a liability, to be trodden timidly and shunned when possible; taking its toll of travelers and exacting its price in prospectors' lives for yielding its treasures. The re-vitalizing effect of its sun on human bodies is known. The prodigious fertility of its soil, once water is provided, is shown in the oases and fringes of irrigated lands that steadily encroach upon it. Its strange beauty has been discovered, a beauty that clamps a vise-like grip on the minds of those who learn to see it.

CALIFORNIA ARTS & ARCHITECTURE



DECEMBER, 1938

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Behind the Scenes at Santa Anita

SMALL HOMES OF THE WEST



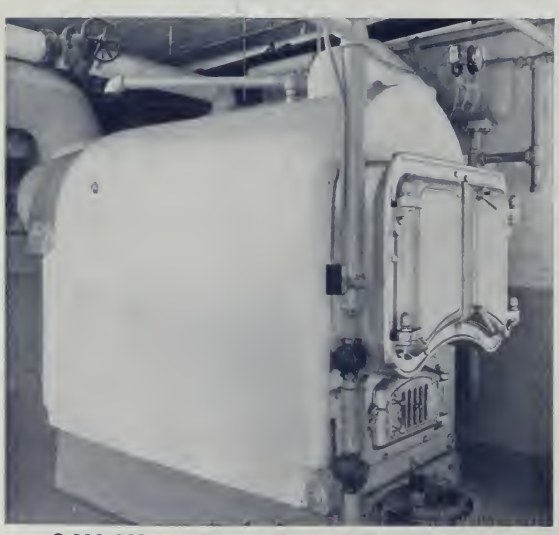
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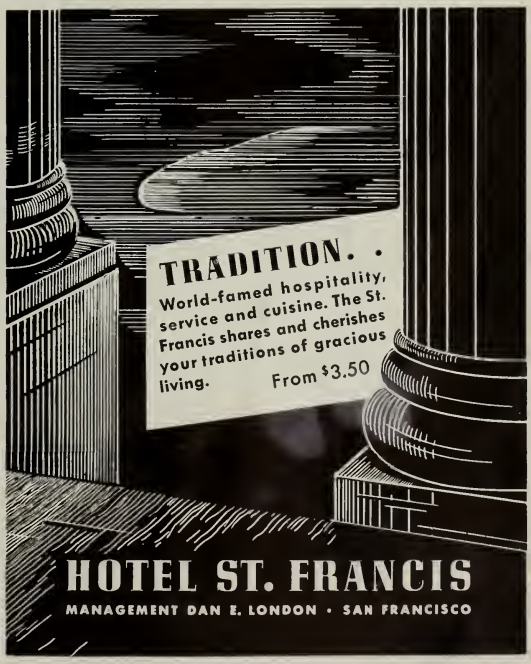
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A TRADITIONAL CALL TO ARMS

I READ with interest the criticism of the "Northern Decorator" regarding my article entitled "Will Modern Replace Traditional?" which the worthy Modernist failed to sign.

Perhaps this is the last word in modern courtesy, but to the traditionalist and readers of your magazine it seems to be very poor taste.

I am afraid the Modernist is looking at Interior Decoration in a very one-sided way, whereas the big majority of the higher type of Decorator, such as those found among the members of the A.I.D., can handle either modern or traditional in a very capable manner.

Nothing would give me greater pleasure than to have the opportunity to be called in competition with my northern critic. I really think I could give him a run for his money and perhaps even beat him with his own weapons.

EDGAR J. CHEESEWRIGHT.

THE CALENDAR

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

CHRISTMAS PAGEANTRY and outdoor entertainment serves to make December distinctive throughout southern California. At San Diego the Christmas Tree Lane, street of lighted trees, and the annual Electrical Show, may be enjoyed through the month at Balboa Park. Hollywood introduces Santa Claus Lane with Santa Claus in his sleigh, accompanied by radio and film celebrities each night to December 25. The famous "Street of Christmas Trees" at Altadena illuminated December 24-January 1. Beverly Hills celebrates with outdoor decorations of many homes and myriad outdoor Christmas trees. At Olvera Street, Los Angeles, "Los Posades," the Christmas celebration of Old Mexico, may be seen, December 16-25. At Riverside the "Nativity Pageant" is presented, December 11. Lake Arrowhead offers a Swiss Santa Claus Celebration, December 24-25. Christmas at Yosemite may be as modern or as ancient as choice elects. Skiing and skating prevail under the usual weather conditions. There is the "Druid Procession", December 24, and the "Bracebridge Dinner" at the Ahwahne, December 25.

TOWN FORUM HALL SERIES continues to give a course of lectures by well known speakers of the day to San Francisco audiences at the Curran Theater. These are followed by "Continental Luncheons" at the Cliff Hotel.

TOWN HALL of Pasadena, founded to build a richer and more cultural life, presents U. S. Senator Burton K. Wheeler, January 6, his topic being "Should Government Be in Business?"

CLAREMONT COLLEGES present a lecture series at Bridges Auditorium, Claremont, which includes Edna St. Vincent Millay, reading from her own works, December 6. Senator Burton K. Wheeler speaks on "The State of the Nation," January 5.

TUESDAY EVENING FORUM SERIES, sponsored by the Patrons Association at Pasadena Junior College, provide no lectures for December, but Youth will be the subject of four January programs, opening January 10, with "Youth and the World Today" by Brother Leo.

"WHAT THE WORLD IS THINKING" is outlined in the lecture series given by Lillian Burkhardt Goldsmith at the Community Playhouse, Pasadena, the first Wednesday of each month. The current event is December 7, at 10:00 a.m. No reservations or tickets are required.

THE ASSOCIATED FORUMS present Dr. Edward Howard Griggs in a series of lectures to December 17 at Los Angeles, Pasadena, Glendale and Long Beach.

INSTITUTE OF WORLD AFFAIRS is held at the Mission Inn, Riverside, December 11-16. Dr. Rufus B. von KleinSmid, U.S.C., president and chancellor of the conclave, announces Dr. Ivor W. Jennings of the University of London as the guest speaker. "The Idea of a United States of Europe" is the subject of Dr. Jennings' address. Dr. Eliot G. Mears of Stanford University, and Dr. Robert Hall from the University of Michigan are heard on the first day's theme of "Geographical Factors in World Affairs."

DR. C. F. AKED is giving an interesting series of lectures at the Gaylord, Los Angeles, December 1, the subject is "Bret Harte and the Glorious Forty-niners." Subjects of other lectures are London Tower, James Russell Lowell, and "A Dream of Fair Women in the Liverpool Cathedral."

GREENWOOD REVIEWS are an entertaining and vital part of the winter season in California. Aline Barrett Greenwood sketches current world events and outlines new books and plays in her monthly appearances. Miss Greenwood is heard, December 21, 11 o'clock, at the Shakespeare Clubhouse, Pasadena, and on the third Wednesday of each month during the winter season. Miss Greenwood's engagements include a Los Angeles and San Francisco series.

WORLD AFFAIRS ASSEMBLIES hold the dinner of the month, December 10, at the Vista del Arroyo Hotel, Pasadena. Reception at 6:30, dinner at 7:00, and program of talks at 8:30 p.m.



PASADENA'S "GOLDEN MEMORIES"

THERE undoubtedly is a limit to the number of human beings that can be crowded into the fair city of Pasadena on a single day. Each year, on New Year's day, the capacity of the city is tested on the occasion of the Tournament of Roses parade and Rose Bowl football game.

If the question of how many humans can witness the progress of the parade is ever settled it will be this coming New Year's morning when the greatest of all parades will be staged to celebrate the Golden anniversary of this nationally famous mid-winter event. If ever those circus words "super, colossal, extra special and gigantic" are ever appropriately used it will be in referring to the 1939 Tournament of Roses parade.

First of all, there is Shirley Temple. She will be the parade grand marshal. It is common knowledge that Shirley is the nation's chief box office attraction. She alone will attract countless thousands to the parade line of march for the opportunity of seeing the child star in person.

Secondly, the Tournament of Roses Association is sparing no effort nor expense to make the celebration the most elaborate of all times in compliment to the fiftieth birthday of the parade. New this time will be a parade prologue of beautiful floats depicting "Golden Memories" of past parades. These bits of floral reminders of days gone by will be in addition to sixty major floats entered by cities and organizations of California.

Floats costing in excess of $5000 will be seen in the coming parade. Splendor cannot be judged by cost, however, as it will be recalled that Burbank's grand sweepstakes winner of 1938 cost but $368. It represented, however, many thousands of dollars in volunteer work and donated equipment.

The work of building a float is almost as painstaking as building a home. Many are actually designed by architects. While it is true that actual construction and decoration are accomplished during the two week period prior to New Year's day, flower growers make preparations months in advance.

For example in one Pasadena nursery, flowering plants are trained to grow up a lattice work of string six feet high. When decorators are ready these plants are cut at the roots and thus sprays of flowers six feet in length are available in convenient form for fastening to floats.

Have you ever wondered how giant rose buds, and other more precious blooms keep fresh for the entire route of the parade? This is one of the tricks of the float building industry. Tiny glass test tubes are concealed in the foliage. Water is placed in the tubes and the flower stems inserted just a few minutes before parade time.

And here is another trick of the trade. Decorators may not appreciate thus being exposed, but in many instances flowers are actually glued to the float with good old fashioned glue.

And so Pasadena prepares for her greatest day not only of the year but her greatest day in fifty years.

SANTA BARBARA FORUM presents a season of world famous artists, under the Ware-Hazelton management, Christine H. Hall, associate. Monday, December 12, the course presents Argentinita, Spanish dancer, and her Andalusian Company at the Fox-Arlington theater. In January the artist is Maud Adams, who will talk on phases of the drama, illustrating with scenes from some of the plays in which she has appeared.

SANTA BARBARA MUSEUM OF NATURAL HISTORY in Mission Canyon opened the new auditorium with a talk by Arthur Sterry Coggeshall, director of the museum, on "Exploring for Dinosaurs," this being the first event of a Sunday afternoon series.

CHAFFEY JUNIOR COLLEGE at Ontario announces a special night course for those interested in Mexican travel, the culture and customs of Mexico. Mrs. Bess Adams Garner, founder of the Mexican Players group at the Padua Hills Theater, conducts the course, which consists of a series of talks, illustrated by still and motion pictures, given each Tuesday at 7:30 p.m.

EDANA RUHM, lecturer and news commentator, interprets affairs of today under the title "Events of the Hour" and is heard the third Thursday of the month in the Crystal Room at the Huntington Hotel, Pasadena.

L. E. BEHYMER is presenting a series of events at the Philharmonic Auditorium, Los Angeles, which includes the appearance of Cornelia Otis Skinner, Friday and Saturday evenings, December 16-17.

SOUTHWEST MUSEUM, Highland Park, Los Angeles, offers Sunday afternoon free lectures at 3:00 p.m. December 4, "Lily, Iris and Orchid of Southern California" by Dr. Francis M. Fultz. December 11, "Wild Life of the Colorado Desert" by Mr. Arthur C. Barr, and December 18, "Native Life in Mexico and Guatemala" by Dr. John McMorris.

LAS MADRINAS sponsor the sixth annual charity ball, in behalf of the Convalescent Home of the Children's Hospital, December 9, at the Biltmore Hotel, Los Angeles. The sixty godmothers, who make up Las Madrinas, are now incorporated with the purpose of insuring better organization and better service.

JUNIOR AUXILIARY of the Assistance League, Los Angeles, holds the County Fair Barn Dance, December 10, at the Midwick Country Club, for the benefit of their various philanthropies.

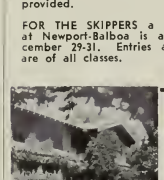
PASADENA DAY NURSERY benefits by the annual dinner dance held at the Midwick Country Club, December 17. Mrs. Aubrey Bullock-Webster is the general chairman in charge of the party.

MEMBERS of the Los Angeles Junior League give the third of their Thursday evening dinner dances, December 8, and the second in their series of fashion teas, December 9.

CLINIC AUXILIARY of the Huntington Memorial Hospital announce the presentation on December 13 of Cornelia Otis Skinner in "Edna, His Wife," a dramatization of Margaret Ayer Barnes' story, at the Civic Auditorium, Pasadena.

THE ANNUAL YULETIDE GUEST DAY is celebrated Saturday, December 17, at the Edward H. Rust Nurseries, Pasadena, California, when the showrooms and gardens are open to friends from early morning to evening. Thousands of plants are in bloom and special music and entertainment is provided.

FOR THE SKIPPERS a Christmas Regatta at Newport-Balboa is announced for December 29-31. Entries are numerous and are of all classes.



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AT SANTA ANITA PARK the fifth annual racing season opens December 31 and runs 52 days, to March 11. A substantial increase in stakes and purses, extensive improvements of the park and the racing plant, promise an outstanding racing meeting. The $100,000 added Santa Anita Handicap on March 4, and the $50,000 added Santa Anita Derby on February 22 are again programmed.

AT TANFORAN, San Bruno, the racing season continues to December 17.

AT AGUA CALIENTE TURF CLUB, Baja California, Mexico, races are held each Saturday and Sunday during the month.

NORTHWEST TOURISTS' Open Golf Tournament is held at Los Angeles the third week in December.

OPEN GOLF TOURNAMENT at the Brookside Municipal course, Pasadena, is held December 28-30.

WINTER SPORTS in the mountain regions include: Yosemite, official opening of the skating rink, gymkhana events, December 17; Badger Pass Ski House, December 18. Figure skating exhibitions and stunt night, December 27. Arrowhead, official meeting, ski runners and an amateur ice carnival, December 16.

THE CHOUINARD ART INSTITUTE of Los Angeles announces that one of its instructors, Harwell Hamilton Harris, and his associate, Carl Anderson, received the first prize in the Pittsburgh Glass Institute Competition for the best use of glass in a house costing under $12,000 and built in the United States during the past year. The premiated house is the property of Mr. and Mrs. George C. Bauer in Glendale, California. Mr. Harris received the same prize last year for his "House in Fellowship Park", Los Angeles.

MUSIC

PHILHARMONIC ORCHESTRA of Los Angeles continues the concerts of the winter season, under the direction of Otto Klemperer, at the Philharmonic Auditorium. This Twentieth Jubilee Season consists of the customary fortnightly pairs of Thursday night-Friday afternoon concerts, and a popular price series heard Friday matinees and Saturday nights. Dr. Klemperer offers the first Los Angeles performance of Richard Strauss' Sinfonia Domestcia as a feature of the December 1-2 pair. At the popular price concerts, December 9-10, Alice Ehlers, Viennese harpsichordist, is the soloist. Beethoven's Ninth Symphony is given at the December 15-16 pairs, and the Children's concert is presented December 17. Rose Bampton, soprano, is the soloist at the January 5-6 concerts.

SAN FRANCISCO SYMPHONY ORCHESTRA, under the direction of Pierre Monteux, opens the twenty-seventh season with the first pair of concerts, Friday afternoon and Saturday night, January 6-7, to continue to May 5-6, at the Memorial Opera House, San Francisco. Jose Iturbi, pianist, is the guest artist at the first concerts. Mrs. Leonora Wood Armsby is the managing director.

CARMEL MUSIC SOCIETY announces the twelfth annual winter artist series opens Saturday, December 3, with Povla Frijsh, soprano. Artists to follow are: Angna Enters, dancer, January 30; Pasquier Trio, string trio, March 10, and Robert Casadesus, pianist, March 22.

EVENTS for the month at the Savoy Theater, San Diego, are:
December 6, Los Angeles Philharmonic Orchestra.
December 7-9, "Pirates of Penzance," presented by Federal Music Project.
December 12, Cornelia Otis Skinner in "Edna, His Wife."
December 15, "The Little Princes" presentation of the New York Children's Theater.
December 20, San Diego Symphony Orchestra.

CIVIC ORCHESTRA of Pasadena presents the second concert of the eleventh season, December 17, as the opening event in the celebration of the fiftieth anniversary of the Tournament of Roses. All concerts are under the direction of Dr. Richard Lert and are given at the Civic Auditorium, free of charge.

CHAMBER MUSIC SOCIETY of Los Angeles, Florence Lee Holtzman, president, announces the events for the season include the Robert Pollak, Vertchamp, Noack, Stradivarius and Philharmonic quartets, and the Pasquier Trio.

COLEMAN CHAMBER CONCERTS are given, as usual, on six Sunday evenings at the Pasadena Playhouse, opening December 11 with an American Composer's Evening. This forms the conclusion of an American Music Week in Pasadena. The artists are the San Francisco String Quartet and the well known pianist, Olga Steeb.

SANTA BARBARA announces the concert season is given at the Lobero Theater this year, opening January 10 with a concert by the Los Angeles Philharmonic Orchestra, conducted by Otto Klemperer.

CULTURAL ARTS ASSOCIATION of San Fernando Valley, a recent organization, announces the opening concert will be presented by Winifred Byrd, pianist, and the Curtis String Quartet in January at the Van Nuys High School. G. Walter Monroe is chairman of the association and Grace Rankin is secretary.

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Not "Cabbages and Kings" but a cabbage with a red berry necklace and a flock of Christmas angels mark this unusual table decoration from the Amymay Studio in Pasadena.

AT BRIDGES AUDITORIUM, Claremont, Joseph W. Clokey, organist, presents Sunday afternoon recitals, December 4 and December 18, stressing Christmas music the latter date.

BACH SOCIETY, under the direction of Michel Penha, opens the third season with a concert, December 9. There will be two following concerts, March 19 and June 11, all at Culbertson Hall, Wilson avenue and California street, Pasadena.

OPERA READING CLUB of Hollywood holds to the custom of presenting the operas in costume and with the best talent available appearing in title roles. The December program features "Hansel and Gretel." Leon Rains is the official director and Florence Joy Rains is the accompanist.

MERLE ARMITAGE announces two events in his concert series at Los Angeles: December 8, Fely Franquelli, young Manila dancer, makes her American concert debut at the Philharmonic Auditorium; December 9, Povla Frijsh, Danish soprano, is presented in a program of songs by Debussy, Grieg, Chabrier, Poldowski, Schubert and Faure.

L. E. BEHYMER offers interesting attractions during December at the Philharmonic Auditorium, Los Angeles. Tuesday evening, December 13, Argentinita, Spanish dancer, and her company is seen.

THE ORPHEUS CLUB of Los Angeles gives the first concert of the season, Wednesday evening, December 7, under the direction of Hugo Kirchhofer, now in his sixteenth year with the organization. Inez Jacobson is the accompanist. The concert is heard at the Trinity Auditorium.

ROBERT POLLAK QUARTET is heard December 7, in the Los Angeles chamber music series, at Royce Hall, University of California at Los Angeles.

NICHOLAS GOLDSCHMIDT, interpreter of Lieder, with Alfred Frankenstein, commentator, gives evenings of German Lieder and Folk Songs of Czechoslovakia at the San Francisco Conservatory of Music, December 12, January 10 and 16.

THEATER NOTES

THE PLAYHOUSE, Pasadena, celebrated the Twenty-first Birthday, November 20, holding open house and presenting the four one-act plays which made up the first program ever given by the founders of what is now the Pasadena Playhouse Association. The winter season shows interesting bookings. Two plays are presented each month, each running approximately two weeks, with the openings on Tuesday evenings. Matinees on Saturday only, no performance on Sunday. Gilmor Brown is supervising director, and Charles Pricket is business manager. Dates of production are:

December 6-17, "Yes, My Darling Daughter," by Mark Reed.

December 20, "The Boy David," by Sir James Barrie. Matinees, December 24, 28, 29, 30, 31.

THE LABORATORY THEATER is an important adjunct to the Pasadena Playhouse, since it is used as an experimental unit. It functions in the Recital Hall, stages each play for the period of one week, opening on Monday evening and continuing through Saturday, with a matinee on Saturday. The schedule includes:

December 12-17, "Murder in the Tropic," from the novel by David Kemble.

December 26-31, A guest performance of "The Tempest" by children from 13 to 16 years old, under the direction of Lee and Wahman.

MEXICAN PLAYERS, in their own Padua Hills Theater, near Claremont, again present the traditional play of Old Mexico, "Las Posadas," during December. This Christmas story depicts in three scenes the deep religious fervor, the attractive customs and the gay fiesta-like spirit which animates the people at Christmas time in the romantic land below the Rio Grande. The play is given each Wednesday, Thursday, Friday and Saturday evenings, with matinees on Wednesday and Saturday.

COMMUNITY PLAYERS of Palo Alto announce a January to June Season for 1939, with tickets now on sale. This very clever dramatic organization presents "The Guardsman," by Ferenc Molnar, December 15-16-17.

COMMUNITY PLAYERS of Riverside, under the direction of Leland Wilcox, are presenting the second play of the season, "Brother Rat," to December 3.

THEATER AMERICANA is now functioning under a new president, Fergus Reddie, former head of the drama department of the University of Oregon, but holds to the original purpose, to act as a community project and develop local talent. All productions are given at the Altadena Recreation Building, head of Lake Avenue, Altadena.

HUNTINGTON PARK COMMUNITY PLAYERS intend to obtain their own playhouse and an ambitious schedule of eight dramas for the season is one result. Mrs. Reba Leonard is president of the group, and Dwight Hauser, formerly of the Pasadena Playhouse is the director.



A host of goodies from Yost's. Fine stuffed California fruits, spiced and minted nuts and cake packed in California pottery or hand-carved wooden trays.

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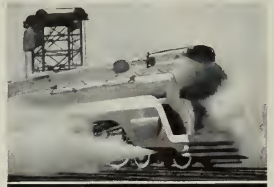
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1938 IS A SANTA FE YEAR

ART CALENDAR

BERKELEY

AN ARTIST'S PLACE, 2193 Bancroft Way: Maintained for the use of local artists, and to assist in the advancement of all art.

CARMEL

CARMEL ART ASSOCIATION: The recent work of members, oils and prints.

CLAREMONT

SCRIPPS COLLEGE: The work of invited artists.

CORONADO

GALLERIES, Hotel del Coronado: Watercolors, oils and pastels by well known artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Paintings by local and western artists.

FILLMORE

ARTISTS' BARN: To January 1, oils, watercolors and prints by Jessie Arms Botke, Cornelis Botke, Douglas Shively, Julon Moser, Lawrence Hinckley, and Robert Clunie.

GARDENA

GARDENA HIGH SCHOOL: Selected paintings from the permanent collection.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: To December 12, portraits on silk by Armando Luza.

BEVERLY HILLS WOMEN'S CLUB, 1700 Chevy Chase Drive: Seymour Thomas is showing oils, watercolors, pastels and pen sketches.

CONTEMPO GALLERIES, 9190 Sunset Blvd.: Lithographs, black and white.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal craft work, particularly the mounting of semi-precious stones.

PRINT ROOMS, 1748 N. Sycamore: To December 10, Odillon Redon, fifty items.

PUBLC LIBRARY, Hollywood Blvd. and Ivar Sts.: Exhibition by local artists, a different show each month.

RAYMOND AND RAYMOND GALLERY, 8642 Sunset Blvd.: Old Master drawings in facsimile.

STANLEY ROSE GALLERY, 6661 Hollywood Blvd.: To December 15, paintings by Martha Simpson.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Continues the Winter Exhibition, including many of the older members of the Art Association.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Oils and watercolors by members.

LOS ANGELES

ART COMMISSION, 25th floor, City Hall: Oil paintings by the late Gordon Coutts. The exhibition is free to the public, daily except Saturdays, Sundays and holidays.

BARKER-AINSLIE GALLERY, 7th and Figueroa: Contemporary American sporting prints.

BILTMORE SALON, Biltmore Hotel: Representative art.





Brandy inhalers in miniature, Lilliputian models of the traditional brandy inhaler are perfect for those who are satisfied with just a suggestion. For cosmopolitan gourmets the thirty-ounce inhalers and nothing less. From $3.75 to $10.50 a dozen at W. & J. Sloane.

CHOUINARD ART INSTITUTE, 741 S. Grand View: To December 3, Bob DeWitt's "Masters." The Institute announces Rico Lebrun has joined the Fine Arts Faculty as instructor of drawing and mural painting.

FEDERAL ART PROJECT GALLERY, 2328 West Seventh St.: Exhibit of creative work of art teachers in schools of the city of Los Angeles, continuous through December, 11 a.m. to 5 p.m., daily except Sunday.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: Sixth Annual Exhibition, California Watercolors.

LOS ANGELES MUSEUM, Exposition Park: To December 31, California Art Club, the 29th annual. Fifty Prints of the Year. Japanese prints. Ukiyoye School from the Museum Collection. December 12-January 12, Contemporary American paintings from the Kraushaar and Rehn Galleries of New York.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Winter term continues to December 18, Christmas vacation, December 20 to January 2.

SOUTHWEST MUSEUM, Highland Park: Exhibition of Hopi kachina dolls.

STATE EXPOSITION BUILDING, Exposition Park: Exhibition from the United Scenic Artists of America.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: To December 17, paintings by John Gamble and Ethel Rose. December 19-January 1, general exhibition of paintings, including Nicolai Fechin, Edna Reindel, William Wendt and Maynard Dixon.

FRANCES WEBB GALLERIES, 2511 W. Seventh St.: To December 15, oils and watercolors by Henry L. Richter; watercolors by Ray Huffine. To December 31, Christmas painting sale.

ZEITLIN'S BOOK SHOP, 624 S. Carondelet St.: Paintings by Fred Sexton.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: Albert M. Bender collection, including Chinese and Japanese prints, scroll paintings, books on Oriental art.

OAKLAND

BAY REGION ART ASSOCIATION, 14th and Clay Sts.: Fourth annual exhibition.

OAKLAND ART GALLERY, Municipal Auditorium: To December 4, Bay Region Art Association.

PALOS VERDES

ART ASSOCIATION, PALOS VERDES ART GALLERY, Public Library: December 4-9, exhibition of Chinese ancestor portraits, landscapes, flowers and birds, the property of Dr. Han Yu Shan of Shanghai, 2 to 6 p.m. daily.

PASADENA

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Carved jade, ceramics, textiles, priest's robes, the finest collection of Oriental art.

HUNTINGTON HOTEL GALLERIES: Recent landscapes and seascapes by Frank Moore.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Ave.: "Button Pictures" by Casey Roberts. Flower subjects by Chinese contemporary artists.

SAN DIEGO

FINE ART GALLERY, Balboa Park: Annual exhibition of paintings, drawings, prints, sculpture and craftwork by members of the San Diego Art Guild; International Watercolor Exhibition; exhibition of drawings by Hokusai, Japanese artist.

SAN DIEGO WOMEN'S CLUB: To December 31, the work of Ernest H. Pohl.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Craft work in metal and textiles. Contemporary silver work.

VERA JONES BRIGHT STUDIO, 165 Post St.: George Gaethke lithographs; Clarence Bates sculpture.

COUVOISIER GALLERIES, 133 Geary St.: Miscellaneous French and American moderns.

GUMP'S, 250 Post St.: California Society of Etchers.

PALACE OF THE LEGION OF HONOR, Lincoln Park: To December 15, paintings by Maryland artists; To December 31, portraits by Mary Curtis Richardson.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To December 4, San Francisco Society of Women Artists; To December 11, Centenary of William Keith; Marion Cunningham pastels; Adaline Kent, sculpture; To December 31, drawings by Charles Stafford Duncan, from the Albert Bender collection.

It's a crazy combination—art and candy. As heretofore and at this time of the year our personal craving for fine chocolates overrules our good judgment and again we deviate from the fine art and begin the making of candy in our scrupulously clean white enamel kitchen. A hobby—well, anyway, it's a paying hobby. We do say the chocolates are really the finest on earth, but come in for a sample—you be the judge.

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P. S. Better place your order now; each box a work of art.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Paintings and prints by invited artists.

SAN MARINO

HUNTINGTON LIBRARY AND ART GALLERY: Special exhibits in the Library building supplement the exhibitions on view in the Art Gallery. During December the original architectural drawings and manuscripts of Thomas Jefferson are seen in the print room on the upper floor of the Art Gallery.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: The work of the members in varying media.

MISCELLANY

NINE local sculptors, under the direction of Roger Noble Burnham, have worked out a set of Christmas windows for a Los Angeles store. Each sculptor has presented a Christmas theme in figures about four feet high, and as each artist thinks and works individually the result proved unusual and arresting. The sculptors are Roger Noble Burnham, George Stanley, Archibald Garner, Gordon Newell, Eugenia Everett, Dorothy el Diey, Peter Ganine, Jack Gardner and Muriel Pulitzer.

PRINTS are having a popular distribution at this time. The Glendale Art Association has bought the edition of an aquatint, "Benediction," by Mildred Bryant Brooks, for distribution to holders of its print memberships. The etching by Orpha Klinker, "Winter Touches the Desert," won the Associate print award in the California Society of Etchers' annual exhibit at San Francisco, and each associate member will receive a print from this plate.

SAN FRANCISCO ART ASSOCIATION announces the third annual watercolor exhibition at the San Francisco Museum of Art, January 24 to February 28. The exhibition will consist of original works by living American artists and not exhibited previously at the Museum. Three entries from each artist are allowed and the acceptable media are any form of watercolor, pastel or tempera on paper. The awards are: the Anne Bremer memorial purchase prize for watercolor, $100 donated by Albert Bender for a watercolor to become the property of the San Francisco Art Association; the San Francisco Art Association purchase prize, totaling $75, to be allotted to one or more works, and the Artists' Fund Prize of $50, open only to members of the San Francisco Art Association. Deliveries must be made at the Museum registration office, January 3-4-5-6.

WILLIAM RITSCHEL of Carmel Highlands was awarded first prize at the Bay Region Art Association annual for his "Thundering Surf," a composition in oil of breakers and wet cliffs. Second place went to Francis Todhunter of San Francisco for his oil, "Telegraph Hill in Spring." Third award went to Helen M. Smith, Alameda, for "Stage Driver's Retreat," a depiction of a gold town street.

AMONG the artists engaged in the decoration of buildings for the Golden Gate Exposition at San Francisco are Ernest Born, Jane Berlandina and Peter Ilyin, who are contributing to the San Francisco City and County Building. Ernest Born is painting a huge canvas in oil with "Industries of San Francisco" as the theme. Peter Ilyin, known primarily as a portrait painter, will show the recreational side of the city life in two large panels. Jane Berlandina, who, with William Gaskin, designed the settings for the opera "Pelleas and Melisande," will depict "The Spiritual and Materials Pleasures of San Francisco." The result will include the symphony, the ballet, the opera, and the famous restaurants and night spots of San Francisco. Clarence Tantau is the architect for the interior of the building.

"MOTHER AND CHILD" in copper repousse is the work of Beryl Wynnyk, WPA Federal Art Project artist, one of the very few women sculptors who work in metal. Since metal repousse is the art of raising in relief a design on thin metal by hammering on the reverse side, considerable physical labor is involved and it has been exclusively a masculine profession. Miss Wynnyk designed special tools of her own with which to overcome this difficulty. The copper head, "Jungle Chief," executed by Miss Wynnyk, won third prize at the Oakland Annual Sculpture Show this year.

AMYMAY STUDIO, Pasadena, has about fifteen new Susi Singer pieces now on display, and with the return of the exhibition from the San Francisco Museum came a request for an exhibit to be arranged for the Golden Gate International Exposition.

GEORGE STANLEY, sculptor, will carve from California granite three monumental figures to mark the entrance to Hollywood Bowl. The figures will symbolize music, drama and the dance and will be a part of the architectural retaining wall, designed by Stanley, sponsored by the county of Los Angeles, and the WPA, Federal Art Project.



The lilting music of the South Seas is in this model by Adaline Kent, which will grace the Fountain of Western Waters in the great Court of Pacifica at the 1939 World's Fair in San Francisco.

MODERN SCULPTURE

By EDWYN A. HUNT

WHILE making a survey of the architecture, art and sculpture of the Golden Gate International Exposition, I had the pleasure of calling on one of the lady artists, by name Adeline Kent (Mrs. Robert Howard). Before I go any further I wonder why such physically small people undertake such powerful, masculine, positive creations in stone. I know two or three of the best sculptors in the Bay Region, and they are all of small stature.

Miss Kent is a petite, sensitive lady, rather shy and not particularly anxious to be interviewed for any magazine. When I went into her studio she had been busy on a plaster cast and was dressed in lime-covered overalls and a brown corduroy coat. Her hands were white with plaster and she probably had a spot or two on her chin. I had already been to see several other sculptors on the same errand, and her studio equaled any of them in the matter of disordered appearance. It was frankly a place to work, and she evidently enjoyed working.

Miss Kent is doing five different projects for the Exposition, two of which do not meet with her approval, and three of which receive a passing grade. Miss Kent studied in the California School of Fine Arts in San Francisco, and then went to Paris for five years where she studied in the Bourdelle and the studio of Roy Sheldon. Many of her works are extremely simple and modern. One little figure has almost a gnome-like quality, and represented in her mind a sort of earth figure coming out of the earth after a rain, and this whimsical face was peering from under a shawl which was lifted over its head by the left arm. The whole thing was so primitive and so earthy that it was amazing in its expression of earthiness.

Other figures that she has done, on the other hand, are tremendously graceful and, although simple, are much more sophisticated and would meet the approval of almost any Mid-Victorian.

I remember years ago meeting Prince Troubetzkoi and seeing many of his very tiny dancing figurines. The Prince was a gruff, huge man, and almost invariably his statues were very small in stature but exquisitely designed and beautifully balanced. These recollections brought up questions with Miss Kent both personally and introspectively of the object of sculpture or the object of art.

Michelangelo and Rodin attempted to express in stone figures an emotion that was arrested and outwardly expressed. With a modern sculptor there seems to be an attempt to express in a very simple way racial and national ideals or social upheavals. I think that Ralph Stackpole, one of the best of the San Francisco sculptors, does this in his huge granite figures better than any one else. In regard to this, Miss Kent and I were debating the relative merits of two different figures that are to be included in the Court of the Pacifica. One was her own and two by another sculptor. To my eye they both seem to start from the same position of absolute simplicity; but where her figure stops at the bare outline and form which expressed a primitive emergence into culture, the other sculptor's figures started with that idea and ended with a finely molded and decorated figure that had gone past that primitive stage and become sophisticated. She contended that their original conception was different, and that their whole attitude must have been different in order to arrive at such different conclusions. I somehow felt that they both started with pretty much the same ideals and diverged along the way by some system of mental follow-up that made their figures just that much different.

In reality, so much of this modern sculpture seems to be completely formal and to express neither idea nor emotion; and I asked Miss Kent why that was, and she said that the sculptor felt that the figure must have a strong base; that heavy, thick, shapeless legs had nothing to do with the expression of the idea except to form that structural base.

There is an architectural quality that conforms very much to the modern international phase of architecture, but I am wondering if in their approach to simplicity the modern sculptor has not overlooked certain decorative elements of real importance. I think that even to mention the name "decoration" to Miss Kent would be pretty much anathema. She, like many others, is striving for that strange, elusive reality and truth. Whether or not they are able to find it and chisel it out of granite probably will always be a debatable question.

Miss Kent has a rare sensitiveness as to line and rhythm, and I suppose that to her talk about art or to try to analyze it, would be something of a joke. I have found in so many—sculptors particularly—and for that matter, every person who has to create out of earthy substances, in farmers, for instance, miners, brick layers, etc., a vast reticence and sort of contempt for mere words. Not that sculptors and brick layers are in the same class, but that people who express themselves purely through manual dexterity find it difficult to substitute words for that dexterity. They say what they have to say by *action;* and I must say that Miss Kent speaks very fluently—in stone.

Simson tumblers from Orrefors, Sweden, wrapped in a gift box of three dozen glasses, a dozen of each size for $10.25. From Steiner Studios in Los Angeles.



Orrefors crystal, heavy, clear and highly lustrous. Simple shapes engraved in stylized or informal designs, attain a three-dimensional quality that is rare and very pleasing. From Zacho in Los Angeles.



CALIFORNIA POETS' CORNER

CHRISTMAS 1938

By M. M.

Once more upon conforming lips
An ancient cry, "Noel! Noel!"
Again an armed world hails with war
The Prince of Peace, Immanuel.

POINT-OF-VIEW

By COLETTE M. BURNS

The paintbrush of the rain
Had daubed a leaden stain
Upon the earth and sky.
The wrens and robins were
Sequestered in the fir
And apple boughs when I,
Astounded, caught a glimpse
Of what seemed feathered imps.
What hardy ones were these
That balanced on a wire
Between the mist and mire;
Not tucked away in trees?
Because of them, the day
Appeared at once less gray.
But when a closer view
Was gained, I saw the fine
Flock was line on line
Of clothes pins, yellow, new!



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Christmas invites twinkling toes and twinkle they may in footwear from Saks Beverly Hills. Evening sandals in red velvet with a piping of gold kid for the dinner-dance, and for the at-home early morning tree, the interwoven satin mule trimmed in gold or silver kid. Handbags of merit and perfumes of charm may accompany them.

BEFORE DECEMBER opens its eyes the rustle of paper fills the air as the early Christmas shopper wraps and seals her gifts for delivery. To those who are not so early a word of advice. While novel containers and decorations are offered in profusion they will not last, so choose soon lest the choicest be gone. At the Amymay Studio in Pasadena a wide selection of Swedish papers may be found, and an unusually interesting collection of Hungarian cards. At the same studio an arrangement in contrasts is provided, this consists of growth from the mountains and the desert, bits of this and that, so artistically put together that the result is the most novel and attractive decoration.

HAND FORGED ALUMINUM is seen in numerous accessories, trays, boxes, covered dishes and open bowls in pleasing shapes and with a tracing of quiet simplicity, augmented by another of striking design. There is a coffee table in which both the stand and the tray-top are aluminum, hand-wrought.



With racing forming a part of the Christmas entertainment, the horseman's pipe and his favorite holder become a mooted question. The debonair equine in bronze or silver $1.50; the Tally-Ho pipe, a Dunhill importation $5.00. J. W. Robinson Company.

MIRRORS framed in hamboo, showing a life sized painted bird in the center are reminiscent of old prints, and occasionally give the impression of seeing the hird through a window.



A most accommodating little Christmas tree in green, red or blue, encloses three Vigny perfumes for the modest price of $3.75 at J. W. Robinson Company in Los Angeles.

THE NEWEST HOUSEKEEPER and the most worldly sophisticate are equally interested in the arrangements for the terrace and the outdoor grill. These range from the built-in barbecue, with all its attendant aids to outdoor cooking and serving, to the small hut convenient charcoal burner which can be wheeled to any location. The latter may he found in several sizes and are equipped with sections for food and dishes.

EVERY MAN, woman and child who has sought gifts for non-smokers will revel in the metal and wood combinations. Especially the set which appeals to all harbecue addicts, and which consists of an individual grill—a long wrought iron rod with a spiral ending, enhanced by a spike on which the chop is held when individual service is required; an equally long fork, strong and durable, and each with a maple wood handle. Then there is a bellows if the coals need encouragement. There



The sheen of silver, the glow of glass may add to a Christmas dinner table through the introduction of fine silver plate. Choose a 20" handled tray, with a gadroon edge for $10.00; a cream and sugar set with tray $8.00, or a large water pitcher for $5.00. Useful and attractive gifts from J. W. Robinson Company in Los Angeles.

is also a pottery jar of most generous size, with a good serving implement, half spoon, half fork, for the mustard or whatever sauce may be popular at the moment.

IN CERAMICS and for the cat enthusiast an artist has designed a creeping cat to perch atop a roof tree, with another, animated by curiosity, climbing the rose terrace. For the game room or the guest house these are amusing.

TWILIGHT GLOW is a welcome gift to the owners of an open fire, and is doubly valued when it comes in a wooden firkin, brass bound, such as grandmother once used for butter, and with a bronze scoop with which to feed the glow to the flames.

AMONG THE NOVELTIES are the metal leaves, charmingly wrought in bronze and pewter for table use. These include sets of coasters, larger leaves, cork-lined for putting under hot dishes, and a graceful vine with leaves between which the tiny tendrils curl to form holders for slim candles. Then there are metal birds of a new type to add to floral or fruit decorations, and in salts and peppers as well. These are designed to sing lustily with thrown back head or to pick for a belated meal.



To camouflage a duty there is an attractive chairside table with its top down—with the top up a complete sewing compartment. In walnut finish $9.95 at Barker Bros. in Los Angeles.

FOR THE BATHROOM there is a wrist soap, which may be anchored with a stout cord, for a victim to the elusive kind. Or Ferdinand, who is most endearing when caught smiling from the soap shelf, or Charley McCarthy in all his cockiness, these so widely different in nature prove of equal value in use.



A novelty at Barker Bros.: a little white wire stand holding nine flower pots made of fine castile soap, each pot blooming gaily. A gift for the guest room at $1.95.

REDWOOD BURL may be a pleasant reminder of a summer vacation trip up the Redwood Highway and is found in attractive and useful designs for varying uses. There is a pipe rack and humidor, which looks more than reliable; a sweetmeat tray in glass mounted in burl; bookends which are chunks of burl, and receptacles for flowers. As a timely reminder of the beverage aged in wood, there is the bottle of the proper shape and size, accompanied by drinking cups, cut from the burl.

FROM THE MARIE ANTOINETTE, Black Susan or Hi-toots type a mannequin may be selected to guard the top of a powder box but none is actually guaranteed to keep the content from swirling all over the gown, if applied at the last moment, when a lady is all ready to tour, or lunch or dine. This may be remedied by providing a new and attractive jacket slip-on, adjusted and shed in a moment, called a powderjacket.



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The hostess gallery at Bullock's-Wilshire in Los Angeles reveals a wealth of gifts in pewter by Charla, American artist in metal. The choice includes a grape cluster condiment tray, $39.50; a silent butler, $7.50; hammered pewter cigarette jar, $6.95; monogrammed fireside match holder, $5.00, and many other pieces.

BIRD CAGES are now designed to complement the furnishings, unobtrusive but pleasing when seen. These may be copied from an early American design, once so popular in New England, carved in maple with chromium bars to duplicate the pewter common to that early period. The series also includes Sheraton, Chippendale and the modern classics.

LAMPS are universal and of all kinds and types. They may be found in pottery, ceramics, glass, all metals, polished wood and leather covered. Tall and slim, low and squatty, tiny desk lamps and reliable bedside companions, these are a never failing help when faced with doubt.

CHAFING DISHES seem to be restored to favor, though a new type of arrangement is substituted for the actual cooking. This consists of water pan, meat pan and cover and alcohol lamp, all of pure block tin, copper lined, for the preparation then the result is transferred to the chafing dish for service.

A NEW HANDBAG in black antelope has two pouches to hold all manner of gadgets and can be opened independently, both being attached to the double-sided central mirror.



Tables are a part of the holiday season—a piecrust table with mahogany or walnut top from Bullock's in Los Angeles for $9.75.

FOR THE CAR, particularly for people who make numerous trips into the mountains or into colder localities, the shops offer blankets of soft pliable felt, monogrammed on one side and faced with plush on the other.



A gift for the family is the automatic record changing phonograph radio, the Magnavox Berkeley in mahogany or walnut, at Bullock's for $249.50.

THE COSTUME JEWELRY provides an ever widening field and offers new and novel ideas as well as returning old styles and pieces to favor. In the new are clips in ceramics, delightful in color and design, the jasmine, pansy, a single rose or a spray in two shades are all good. Corals of many types, and cameos in varying sizes, are rapidly revealing new interest and beauty. Bracelets cannot be too wide or elaborate, in gold, silver and brilliants. The lapel watch is once more popular and may be found in designs appropriate for the season. One has two red berries hanging from a branch, one berry being the watch. Old seals—when found—make desirable charms for a bracelet. These seals were made between 1820 and 1840 of brass and gold plate and do not tarnish and are usually found in collections.



The breakfast tray on Christmas morning may bloom in pale pink or baby blue in a charming Montecito pattern, designed by Mary K. Grant for Gladding, McBean & Co.

A COMPASS COMPACT, for the nautically minded young woman, is in reality two compacts, one apparently practical in its glass case with gilt rim, the compass pointing, as it should, north, south, east and west. The other is identical except that the daisy design over the face of the compass forms the eternally popular phrase, "I love you" and the needle points to the responses, "A little", "Passionately", "A great deal", "Not at all." The doubly feminine touch is imparted through the fact that the method of setting the compact down determines what the needle will say.

BUTTONS are rapidly gaining in popularity, not only the famous ones from the Orient in carved cinnabar and the brown woods, as well as in cloisonné, but from our own makers come new ideas. One of the new short fitted jackets may be individualized with Pagliacci faces for buttons.

IT MIGHT BE WELL THIS YEAR to be a little partisan in our purchases and get many and sundry things from China, so needful now of any help we may give. Particularly when we are forced to seem unmindful of the dire need in that grand old land to which we owe so much in science, philosophy, art, and all literature. In the usual things the packages of tea, preserved ginger and the kumquats are always acceptable. Among the newer things are the small heads of the eight wise men, delicately carved in ivory and mounted on teak wood pedestals. These busts are as varied as the wisdom of China, each one indicating its own message. Then there are picture frames in carved jade, mounted in leather with tooled lines in gold, in large and small sizes.

THE ART of the Orient is seen in the fine old ceramics, the carved jade of the masters, the old prints, the embroideries, the priests' robes, the silks and damasks for hangings, and in the bronze and brasses. This year examples of a modern pottery may be found which bears the same designs executed in the same exquisite colors, and made in the same factory which has turned out Chinese ware for centuries but done by modern workmen and at a modest price. At the shop of John C. Bentz in Pasadena the very finest of the old things may be found, as well as the modern imports, and visitors are cordially invited to see the collections in the various types of art. See the cricket cages.



Popular rattan is found in an occasional table, as well as in many pieces at the Rattan Manufacturing Company in Los Angeles. The table with the blue glass top, $10.95.

THE SILENT BUTLER is seen around, not so impressive as the stage butler, but always handy for the collection of ashes and cigarette butts after a late party.

AN INDIVIDUAL PITCHER for the goat's milk, again a popular item in some diets, may be found in England's Paragon China, which is appropriately adaptable because it owes its translucency to the goat's bone involved in the making.

IN GLASSWARE a new medium is the lighter tailored Czechoslovakian crystal, inexpensive but most effective. A crystal smoking set shows a new many-faceted star cut to bring out the glints, yet it retains the blue white color and sparkle. There is a cigarette box, ash tray and lighter.

FOR THE CAMERA ADDICT, and aren't we all, there is an attractive holder for prints, a transparent folder. Two sheets of cellophane bound together with leather on all sides but one, which carefully preserve the prints until they may be sorted and mounted.

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Old things have an especial charm and few may resist a deep blue and white Worchester plate (1825) or the small lustre jug (1825) or the royal blue cup and saucer from Hove, England (1815). Old spice boxes in polished sycamore have separate compartments (1840) and among the tables is an early Hepplewhite showing a small amount of inlay at top of leg, made in Nottingham (1790). From Simank-Searcy in Los Angeles.

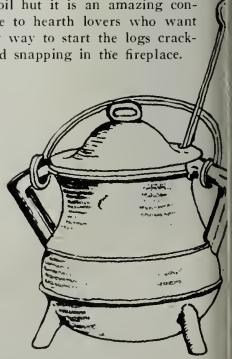
A NEW KIND of decorative picture has been born, known as hutton pictures. These pictures, done in varying materials, are really cut-outs, elaborated and mounted with infinite delicacy and grace. Not a brush, pencil or crayon is used but scissors play a prominent part. Papers of all colors and textures, buttons, bits of string, net, straw, reeds, practically everything is made to serve the purpose of this artist, Casey Roberts, the son of an American Indian father and an Irish mother. The subjects are as varied as the materials and range from elephants to lambs, up and down the scale. On a red background a black kitten electrifies the beholder as he gracefully scoops a goldfish from its bowl. These are delightful for a game room, and unbeatable for a bar. On exhibition and sale at the Grace Nicholson Galleries, in Pasadena.

BE GAY in tweeds, the fabric is even more popular than heretofore and is seen in both sport and afternoon suits. New and provocative shades are shown in the tweeds as well as in the novel and unusual fabrics. The red, known as Chanel, and a really singing violet are among the choicest. Perhaps inclined by the favor for costume jewelry the tones of semi-precious stones are introduced but regardless of the tonal quality the frocks are made with decided simplicity but with precision in every line. It is smart to select for the lapel of the tweed suit a green gold pin with flower petals of topaz, amethyst or garnet, according to the prevailing tones in the suit, and leaves that are peridots.

RECENTLY the well known firm of Lanz opened their first California shop on Wilshire Blvd. in Los Angeles and there you will find a full line of classic Lanz designs in skating costumes and sport suits, Norwegian skis and ski poles, and sport accessories for the Christmas shopper who takes pride in discovering original gifts. Hand-knit sweaters from Hungary and Switzerland boast gay figures and colorful embroideries.

LOUNGING during the holidays is an art. At the St. Denis Asia Bazaar in Hollywood and Palm Springs, the accoutrements of this luxury may be found. Richly embroidered slippers from Canton, sandals from Singapore, snakeskin slippers from the Malay Peninsula, to be worn with pajamas of Oriental silks in a wide range of colors. Dressing gowns in exotic silks are designed for luxurious comfort. For the master, shirts are tailored in gaucho, polo or business styles. Semi-precious jewelry and pieces of jade and turquoise await the collector.

TO BROWSE in the Colonial Shops in Los Angeles is a delight to the lover of antiques. Everything in quaint old fireplace fixtures from hearth brooms and decorated match boxes to the most elaborate fireside appurtenances are tucked away in corners. A fascinating item is the Cape Cod lighter. The only means the pilgrims had of heating their homes and cooking was the fireplace. During the long cold winters kindling was scarce so the Cape Cod lighter became a necessity. Then it was kept full of whale oil and to light the fire the brass handled lighter was dipped in the oil, lighted and placed under the logs. Today paraffine is more economical than whale oil but it is an amazing convenience to hearth lovers who want an easy way to start the logs crackling and snapping in the fireplace.



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AN EARLY AMERICAN BROWN DERBY

FOR Madame who wishes to entertain a few choice intimates at tea or cocktails the Hollywood Brown Derby on Vine Street has provided a dignified yet cosy Sanctorum. In back of the Brown Derby proper it faces the motor court where a collonaded front entrance in true Colonial style leads into a small white entrance hall where closet space and telephones are provided. The rest of the ensemble consists of a supper room and sitting room.

Supper direct from the Brown Derby's famous cuisine is served on honey colored table and chairs that could tell a wealth of stories of long ago feasts and famines. In the corner against a background of red and white wallpaper stands a large corner cupboard equally as old and filled with rare china. From here a double entrance leads into the warm and colorfully bright main room where soft white paneling makes a background for the maple furnishings. The room is a treasure of genuine and costly antiques. A typical large red brick fireplace built across one end looks warm and homey. The whole feeling of the room from rose-red hand-woven rug to the high shelf around the walls holding old blue Staffordshire and bright copper is one of charming informality.

In providing this bit of Early Americana the Brown Derby has not only provided an ideal spot for private entertainment but has also brought a touch of culture and refinement to blatant Hollywood.



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Champagne!

BY

MARTIN E. RAY

Proprietor, Paul Masson Champagne Company

NATURE follows no fixed method in the distribution of her wealth and it is safe to say much of it still lies hidden in the earth. Gold is where you find it. And so it is with rare and precious stones. The greatest diamond fields may now be in Africa but there are others elsewhere and no guarantee exists that new discoveries may not some day supplant all these. And all the while men have been making them artificially as if that mattered. Certain it is, however, all diamonds are composed of the same element and it is equally certain artificially manufactured stones have never as yet been able to duplicate those turned out by nature. Nor do men give crystals to ladies for engagement rings, despite the fact neither party could distinguish one stone from the other.

It happens this way with Champagne. Only nature can make it. Under variable climates and in varying soils Champagne is produced in several places in the world. In California, France, Germany, nature makes Champagne. The finest Champagnes are made only from the famous Pinot Chardonnay and Pinot Noir grapes, from which varieties comes all French Champagne. In America, only the Paul Masson Champagne Company has a Champagne vineyard of these celebrated growths. Nature places no geographic limitation on its creation of Champagne, but of the process there is but one, the classic method employed by all the world famous cellars. And all the while men have been making Champagne artificially for those who cannot afford nature's own product.

In the spring of the year nature commences her work in the vineyard and in the Champagne cellars. To watch her is to unfold the magic of nature and the mystery of Champagne. With the earliest days of spring the vines commence to shoot, the swelling buds being unable longer to resist the pressure of the coming vintage. Each day adds to the growth and within a few months the grapes have fully matured. During these spring and summer days, constant care is administered the vines and the soil in which they grow to insure the best results. Insects come up out of the ground, wild animals—deer and rabbits attack from the adjoining woods and occasional days of ill weather surround the vineyard, as nature tests the sturdiness of the vines. Insects can be routed and poor weather is rare during these months at the vineyards high in the foothills overlooking the Santa Clara Valley but the tender young shoots are a delicacy the deer and rabbits cannot resist and they constitute perhaps the greatest menace. The heavy winter rains and occasional snows have bred of the Pinots in this rich mountain soil a hardy plant, growing on a wild root, it seems not to have reached its peak in some sections of the vineyard now more than fifty years old.

During the vintage season, grapes are carefully selected. Only the perfect berries are used for Champagne, the imperfect and discolored ones being removed before crushing. Stems are likewise removed but by mechanical means as the grapes are crushed. The free-run juice is drawn off at once and fermented in small individual oak containers, where it remains until early the following year when this Vin Brut is clarified preparatory to the spring bottling which is under way in March and April. Unlike other wines, Champagne gains its full age in the bottle, beyond its first spring. For four years it is aged, finally clarified, finished and further aged before it is marketed. This lengthy process includes continual care and at stages daily shaking and turning which is in itself the longest although not the most interesting part of the process.

The same spring that has produced the new vine growth, the new

(Continued on Page 40)



AT BOOKS AND WINDMILLS

By EDWIN TURNBLADH

CHARLES DICKENS AND CHRISTMAS

I HAVE never thought "A Christmas Carol" the best of Charles Dickens' writings about Christmas. Scrooge, as you will recall, did not reform from the warmth and happiness of the season, reaching into his barricaded heart, but rather from a terror of fear, inspired by Marley's ghost.

I wish that Dickens made Scrooge be not "scared into Christmas" but moved quietly and helplessly to it by the music, the lights and the laughter, caught by Christmas good will, eliciting all the neglected goodness in human nature.

Not until Scrooge joins the Cratchits at dinner does the story typify Christmas. Until then it is a study of fear, remote from the forgetfulness of care that is part of Christmas. I know I'd have preferred that Scrooge, walking down the street alone, should have been swept along by the happiness of voices and the lights shining from windows of homes like that of Bob Cratchit.

Dickens wrote one other short story about the season called "A Christmas Tree" and an essay titled "What Christmas Is, As We Grow Older." This is a writing which ought each year be printed by newspapers or magazines, like the editorial from the New York *Sun* called "Is There a Santa Claus?"—a classic response to an inquiry by a small girl named Virginia. It is reprinted on the editorial page of many American newspapers on Christmas day. It was written originally on a September day of 1897, because little girls and boys start thinking about Christmas far ahead sometimes.

"What Christmas Is, As We Grow Older" defines what it may be to Virginia today—as well, I think, as anything I have happened to read.

"Time was, with most of us," Dickens reflects, "when Christmas Day encircling all our limited world like a magic ring, left nothing out for us to miss or seek; bound together all our home enjoyments, affections and hopes; grouped everything and every one around the Christmas fire; and made the little picture shining in our bright young eyes complete . . .

"That was the time for the bright visionary Christmases which have long arisen from us to show faintly, after summer rain, in the palest edges of the rainbow. That was the time for the beatified enjoyment of the things that were to be, and never were, and yet the things that were so real in our resolute hope that it would be hard to say, now, what realities achieved since have been stronger . . .

"And is our life here, at the best, so constituted that, pausing as we advance at such a noticeable milestone in the track as this great birthday, we look back on the things that never were, as naturally and full as gravely as on the things that have been and are gone, or have been and still are? If it be so, and so it seems to be, must we come to the conclusion that life is little better than a dream, and little worth the loves and strivings that we crowd into it?

"No! Far be such miscalled philosophy from us, Dear Reader, on Christmas Day! Nearer and closer to our hearts be the Christmas spirit, which is the spirit of active usefulness, perseverance, cheerful discharge of duty, kindness and forbearance! It is in the last virtues especially that we are, or should be, strengthened by the unaccomplished visions of our youth, for who shall say that they are not our teachers to deal gently even with the impalpable nothings of the earth!

Therefore, as we grow older, let us be more thankful that the circle of our Christmas associations and of the lessons that they bring expands! Let us welcome every one of them and summon them to take their places by the Christmas hearth.

Welcome, old aspirations, glittering creatures of an ardent fancy, to your shelter underneath the holly! We know you and I have not outlived you yet. Welcome, old projects and old loves, however fleeting, to your nooks among the steadier lights that burn around us. Welcome, all that was ever real to our hearts; and for the earnestness that made you real, thanks to Heaven! . . ."

This piece, with its thoughtful charm and its quality of philosophic fancy, seems to me to contain more of the true essences of Christmas than "A Christmas Carol." And the scenes of Christmas Eve at Mr. Wardle's—from "Pickwick Papers," or "Christmas at Fezziwig's Warehouse" have as much of the gay mood of Christmas as the dinner at Bob Cratchit's. I prefer them to "A Christmas Carol."

". . . THE CHARM OF A MERRY CHRISTMAS"

Some of the best American writing about the Christmas season was done by Washington Irving—but his descriptions were mainly of the English scene. He was a visitor in England at a Christmas time:

"Stranger and sojourner as I am in the land—though for me no social hearth may blaze, no hospitable roof throw open its doors, nor the warm grasp of friendship welcome me at the threshold—yet I feel the influence of the season beaming into my soul from the happy looks of those around me. Surely happiness is reflective, like the light of heaven; and every countenance, bright with smiles, and glowing with innocent enjoyment, is a mirror transmitting to others the rays of a supreme and ever-shining benevolence. He who can turn churlishly away from contemplating the felicity of his fellow beings, and can sit darkling and repining in his loneliness when all around is joyful, may have his moments of strong excitement and selfish gratification, but he wants the genial and social sympathies which constitute the charm of a merry Christmas."

Irving seems almost to have been speaking of Scrooge, but he wrote that long before Scrooge existed—on the pages of Dickens. Could not Scrooge, of any century, "feel the influence of the season beaming into my soul from the happy looks of those around me?" Was Marley's ghost necessary?

CAROLYN WELLS ON A HOLIDAY

Carolyn Wells is so well known as a writer of humorous rhymes that her plainly serious verses have not been accorded the popular notice which they truly deserve. This Christmas poem, "A Ballade of Old Loves," is representative:

"Who is it stands on the polished stair,
A merry, laughing winsome maid,
From the Christmas rose in her golden hair
To the high-heeled slippers of spangled suede.
A glance, half daring and half afraid,
Gleams from her roguish eyes downcast;
Already the vision begins to fade—
'Tis only a ghost of a Christmas Past.

Who is it sits in that high-backed chair
Quaintly in ruff and patch arrayed,
With a mockery gay of a stately air
As she rustles the folds of her old brocade—
Merriest heart at the masquerade?
Ah, but the picture is passing fast
Back to the darkness from which it strayed—
'Tis only a ghost of a Christmas Past."

". . . THE SEASON DOTH REQUIRE—"

Not Shakespeare or Chaucer are more universal or timeless than the brief Christmas verses which have descended down the years from Shakespeare's and Chaucer's time. Printed on a greeting card today, they could yet be new. The snows of all the years since 1684 have not chilled or essentially changed the warm and cordial picture from Poor Robin's Almanac:

"Now trees their leafy hats do bare
To reverence Winter's silver hair;
A handsome hostess, merry host,
A pot of ale now and a toast,
Tobacco and a good coal fire,
Are things this season doth require."

Each Christmas seems to be proof that through the economic, the political and the social griefs of the earth, "the things this season doth require" are yet richly and encouragingly existent.



BEHIND THE SCENES AT SANTA ANITA

By
MARTEN E. LAMONT

Illustrated by
G. A. RANDALL

TO THE great mass of racing addicts a horse is an animal who runs around a dirt track a certain distance upon whose back sits a colorfully clad little man with a number on his back. The main idea is to sit on a hard sun-bleached seat in the grandstand, chew pop corn, and try to overcome the suspicion that the dope sheet you are holding doesn't mean a sheet written for dopes. If you can't figure out a racing form, there are several other excellent ways of picking your horse. Tips usually come from a friend whose brother has an uncle who delivers straw to the Vanderbilt stables, and knows straight from a stableboy that Susie Que is out to win the fifth. The fair sex's methods are less scientific but just as accurate. Their perfumed greenbacks are placed confidently in the hands of "such a cute little jockey in a red and green suit," or else their warm-hearted faith is placed in the doe-dyed sweetness of a frisky two-year-old.

To these dear people the glamour and excitement of horse racing exists only in the color and splendor of the turf, the hope of glimpsing Myrna Loy, and the chance of a 20 to one shot coming in. Not that a mechanical pig race would have the same sustained interest, for even John Doakes from the local drug store reacts to the superb courage of a thorobred straining his last ounce of muscle to beat the field.

What he doesn't feel is that warm glow of pride and understanding that embues the man behind the scenes from the lowliest exercise boy to the owner. Everyone of these man have an all encompassing love and knowledge of racing stock that binds them into a group apart. They are the men who through a wealth of careful breeding and training have helped to make the glorious aristocrats that thrill the racing throngs throughout the world. They alone are really aware of the days of human sweat, painstaking care, and sometimes heartrending pathos behind each horse.

The little exercise boy caught in Mr. Randall's sketch shivers as he thinks of the endless bitterly cold mornings when he had to slide out of the hay at six in the morning to exercise his boss' favorites. If he should happen to be a negro boy his existence is especially lonely for, even away from the South, there is a strong racial distinction among the boys.

Ambition starts in the exercise boy and follows on through, for while he wishes to become a jockey, the jockey hopes to become a trainer, and the trainer an owner.

The life of the single horse owner is extremely bitter and haphazard however. Usually they are made up of ex-trainers, ex-cowboys, or anyone else who manages somehow or other to acquire a horse whose racing ability is not too dim. Into these animals go their entire capital and hope, and for which they are willing to lead a hand to mouth existence because of their love and faith and the inability to get the turf fever







out of their blood. Their stock usually consists of a broken down trailer car, and often a wife! Her lot, if she loves the life . . . and her husband, consists of exercising the horse at daybreak. His job is the fulfilling of a hundred and one chores for which the larger stables employ a score of able men, for these highly-breds require more attention than a newly born baby. At five in the morning a thorough cleaning is followed by a good brushing. A hot water bath after the exercise, walking to cool him off, a good feed, and a drink out of his own individual tub (to use another horse's tub is to risk distemper) completes the morning's work.

Those, of course, are only the rudiments of good training. The large owner, with his long retinue of men and equipment involving one or more trainers, several jockeys under contract, exercise and stable boys, elaborate stables and vans, and a wealth of other paraphernalia that includes gold name plates for each horse, leaves nothing to chance. If they are from the South and racing their horses at Santa Anita then all fodder is shipped from the home town thus insuring no risky change of diet. Shoeing naturally is of prime importance, and as much care and attention is given to their proper fitting as Eleanor Powell gives to her dancing slippers, if not more.

Yet such men as Vanderbilt, Jock Whitney, who have as many as thirty horses in racing form with pedigrees that would put many a count to shame, are essentially democratic with a corresponding lack of ego seldom found in the average man. Walter Hoffman, for instance, who has one of the finest stables in America, is a quiet unassuming man who will gladly spend a morning explaining the merits and pedigrees of each one of his twenty-eight odd thorobreds. His passion, although well-versed on almost any subject, is horse breeding and he knows the story of practically every champion race horse in the world. He is primarily a scientific breeder who places his faith entirely in the quality of the colt's sire and dam.

But racing is the most expensive and unpredictable sport in the world, and although the owner of several good horses may be assured of several wins during a season, he can count on no more than breaking even with the game. Think then of the one horse owner. If he is lucky enough to win a purse during the year, it is immediately absorbed in feed bills, shoeing bills, jockey fees and entry fees. Rarely is there enough left over for him to buy even the barest necessities for his own existence. His horse comes first in pocketbook and thought, for no matter what the odds are, these men never quit. Racing is in their blood, and if they don't win today there is always a tomorrow. In the mean time they hope and starve, sleeping where they can, eating when they can. But on the track their horse looks just as beautiful and well groomed as the most pampered pet of a racing and publicity minded star.

Behind the scenes at glamorous Santa Anita there is a wealth of such heartbreak, suffering, and despair that it would take pages to even scratch the surface. Even that trim little jockey that looks so cute may be taking continuous "steam baths" in horse manure filled with dread that before very long he will be overweight.

The next time you go out to Santa Anita and admire the beautiful additions made there this year by Gordon Kaufmann, the track's original architect, and the vividly colorful landscaping by Tommy Tomson, stop and think what makes it all possible. Contrary to popular opinion it is not the betting, the turf club fees, nor the great mass of seething public that invests the grandstand. If racing were based on anything as ephemeral as public whim, it wouldn't have remained the sport of kings through the centuries. Rather it is the great love of horse-flesh, the willingness to sarcrifice their own well-being, and the nobility and courage of thorobreds themselves that make it the most thrilling and fascinating sport in the world for the "men behind the scenes," these are the things that make it possible for you and me to throw away our two dollars on that very, very long shot.





Photographs by George Haight

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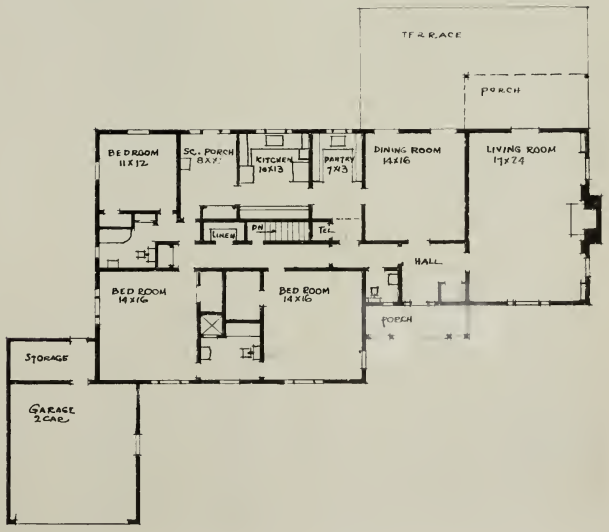
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ARCHITECT



Santa Anita is not only noted for its horses but its oak trees—and some prefer the latter as less devastating.

A simple plan but one that makes for comfortable living, every room may be entered from the hall and the maid's room may be converted into a guest room if desired. In the rear is a large terrace, partly covered, overlooking the flower and vegetable gardens and a prized grove of citrus trees which boasts as many as seven varieties.

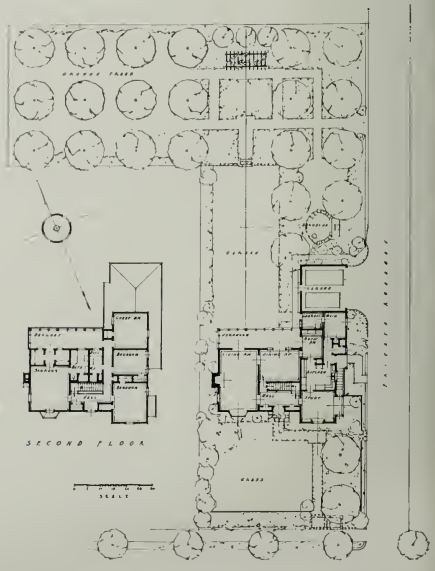
Exterior details were inspired by English precedent and the feeling of the interior harmonizes with this. Stucco walls are a light cream color with cornice to match. Knotty pine at the entrance and living-room porches has a natural finish. Metal casements are a bottle green. The interior is finished throughout with knotty pine, stained, shellacked and waxed —even to the bathrooms and kitchen. Interior doors are painted a light cream.





Photographs by Mott Studios







THE RESIDENCE OF
DR. and MRS. CLAYTON R. JOHNSON
in Whittier, California

ARTHUR R. HUTCHASON

Architect

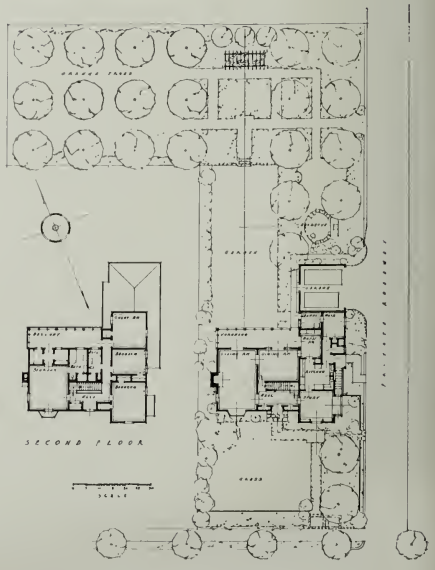


A California Colonial with the quiet dignity and simple reserve of its predecessors. The living room, dining room and breakfast room open onto the verandah, a comfortable outdoor space protected by the garage and having a pleasant outlook over an expanse of grass to the garden and orange trees. Upstairs the master bedroom has large dressing room accommodations and a private bath. The balcony provides additional outdoor room. The furnishings are homelike and comfortable, fitting in with the gracious spirit of the house which received a certificate of honor from the Southern California Chapter of the American Institute of Architects.



Photographs by Mott Studios







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Photographs by Fred F. Dapprich

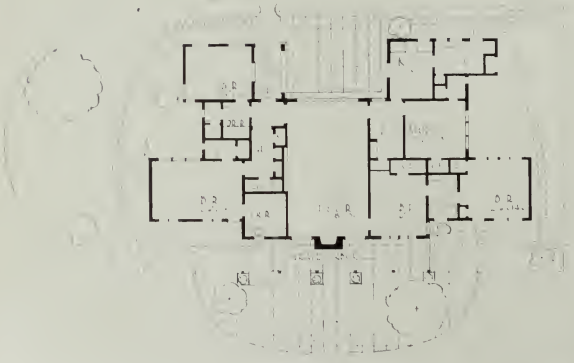


REMODELED PLAN

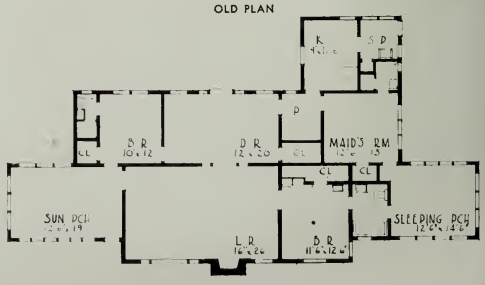
THE REMODELED HOME OF MR. and MRS. DONALD J. FRICK near LaVerne, California

THEODORE J. CRILEY, Jr., ARCHITECT

HELENE ALBRIGHT, INTERIOR DECORATOR



OLD PLAN





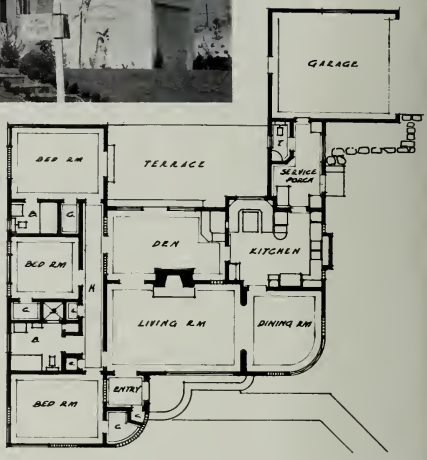
Originally a week-end house for an elderly couple, this house has fine views across the valley and towards the mountains. Occupying the end of a ridge, its surroundings were barren, falling away sharply and with no outdoor living space.

The living room and dining room were combined into one large room, the north end a window facing the mountains. Along the south side an arbor covered with grape vines gives shade in the summer but permits the winter sun to enter. High parapet walls were removed and a low pitched shingle roof was added. Level areas around the house were enlarged by terraces following natural contour lines, and native trees, shrubs and flowers give a natural setting which merges the garden with the surrounding country.

Provincial furniture made by Mexican craftsmen fits in with the feeling of the country home. Millard Sheets, well known California artist, directed the color of all the interiors. In the living-dining room, framed prints from the original Audubon portfolio were the basis of the color scheme. Walls are two shades of cool gray, ceiling a soft gray blue and the fabrics are in blues with one chair a contrasting crimson.







THE RESIDENCE OF MISS EDNA KIRBY

at Riverside Ranchos, California

CLAUDE F. NORRIS, ARCHITECT

INTERIORS BY BARKER BROS.



A modern home that provides ample space for a growing family. The exterior is off-white with a roof of silvered shingles. Panels of glass blocks will please the ultra modernists.

In the living room the fireplace is of wine-colored carrara glass with a mirror extending to the ceiling and a panel of glass blocks on the side. The colors of the room are brown and beige. The carpet is frieze broadloom, cocoa brown with portieres and draperies to match. By the fireplace one large chair is upholstered in a harmonizing brown, the other in a striped material of brown and tan.

In the dining room the carpeting and draperies are the same as in the living room. Full pongee curtains pull together over the entire window, making a soft and mellow light. White Venetian blinds are used throughout the house.

The front bedroom is in browns and yellows. The furniture is painted yellow—the curtains are a yellow celanese voile with the draperies the same material in brown. Curtains in the little closet are brown celanese.

The middle bedroom is the nursery done in blues and the back bedroom is in shades of old rose and brown. The bedspreads are rose, and the draperies are rose with a brown valance to match the tufted beds. A chair is covered with brown satin. The adjoining bath is done in peach shades. In the kitchen the built-in nook is finished in blue leatherette with leatherette draperies that hang in folds.

A practical, serviceable corner for a light breakfast, a bit of lunch, Sunday supper or a snack at midnight. The large den can be used as a playroom for youngsters, a rumpus room for grown-ups.



A BAR MADE OF BORAX

BY
SUMNER SPAULDING, A. I. A.
ARCHITECT

THE eight hour drive from Los Angeles to Death Valley puts one in a good mood for a cocktail. Further, one is so surfeited with interminable vistas of indescribable color by the time one arrives, that it is a relief to burrow into the ground for a good drink and philosophize on the wonders of nature. That is just where the cocktail room at the Furnace Creek Inn is, for, there being no room in the hotel, no more space on the huge rock upon which the hotel stands for additions, and to avoid spoiling the roof lines of the building by increasing the height, only one alternative was left, that of digging into the rock below for additional space. The room was literally built beneath the main dining room. The walls of this cavern were lined with the tan and mauve travertine found in the valley and the ceiling was framed and the walls paneled with huge pine timbers taken from the mines and an old dismantled wooden bridge. The floor is covered with a blue green asphalt tile which when waxed gives the effect of old leather. The indirect lighting troughs on the ceiling are of burnished copper as is the bar front. The walls of the alcoves as well as the back bar are lined with gleaming white crystals found deep down in one of the Borax mines. The chairs, sofas and barstools, are all of bleached pine, upholstered with a blue green fabricoid made especially to match the floor. Rugs of white Chinese goat skins give the place a warm and relaxed atmosphere.

Of course the real thrill of the room comes from Barse Miller's fresco. We all agreed in the beginning that any decoration that might compete with the outdoors would be futile and we agreed that Indians, burrows, and cowboys were becoming a bore. The hint of an idea for subject matter came when Mr. Jenifer, the president of the company, told us about a herd of mountain sheep that lived high in the mountains overlooking the valley. So Barse took the idea of mountain sheep as the basis for the fresco. Research proved that mountain sheep are beautiful creatures with gorgeous curling horns which, like Medieval maids and their petit point horses, grew some in detail when idealized by the artist.

At any rate the sheep were done in colors like the rocks on a background of white crystalline sand and are more than full size. One animal is about to leap from one rock to another to fight for the love of the lady sheep in question who rather coyly observes the procedure from the lower left hand corner. The fresco is lighted by concealed light underneath a shallow pool which runs the entire length of the wall upon which it is placed.



"AT HOME" WITH







ONE of the most popular words in America has many different meanings and yet only one occurs to the mind at first glance. The short, lusty and lawful word, bar, now indicates a part of the home furnishings quite as naturally as the refrigerator. In fact the two must cooperate for where would the drink of the present day be without ice cubes—just nowhere unless maybe back in the gin bottle.

In law the bar originally applied to the rail which separated the court officials from the suitors, their advocates and friends. Just when bars began to stand for the bulwark of hospitality seems a bit vague but it is likely that from antiquity it took a stout counter to keep the customers on the outside or safe side from the liquor. The term in its accepted sense has years of background, bars dot the tales of Dickens and the barmaids were immortalized by Shakespeare.

In those early times the comely maids offered the only ornamentation required, later mirrors were added to catch and reflect the glint of the glasses and bottles. These, fortunately, were hung too high to serve the customers with their own visages, which was



Fred R. Dapprich, J. H. Brenenstul, Hiller Studios
Photographs by Stuart O'Brien,

In the bar designed by Paul T. Frankl for Mr. and Mrs. Joe Penner, two light hearted monkeys turn their backs on the human imbibers to gaze at a far away ship

A tower room is neatly paneled for Miss Miriam Hopkins by her decorator, Harold W. Grieve.

In his own apartment, the bar of Paul Laszlo has a continental atmosphere with low lights and small tables.

And above is the rumpus room in the home of Bing Crosby. Provincial furniture creates a room of pleasing informality. Mr. Grieve was the decorator.

"SWEET ADELINE"





likely just as well. Then paintings became a part of the attractions, frequently in poor taste but occasionally good, thus giving the murals which form the decorative angle of present day bars an authentic background.

The bar-in-the-home is in reality a part of the game room and is rarely disassociated from it. This game room is not necessarily given over to cards but it can prove to be the very properest place for a big game hunter to assemble his audience as he describes the inroads he has made on the elephants and tigers of Africa, India, or where not. If the story grows under the stimulus of the liquors so does the credulity of the listeners. Just so it is with the ballads that are crooned around the bar in the late evening, soon they become arias and the singers stars from the Met.

Lost in the maze of trying to trace and check on the word bar and its various meanings, how about a conundrum in honor of the subject and the season? When is a bar not a bar? When there is a real host behind it.





In the bar room of Mr. and Mrs. Arthur Hofmann, a mural by Sotomayor depicts the host's adventures in Africa. Richard J. Neutra was the architect.

Above on the right is the play room of Darryl Zanuck. Wallace Neff, architect.

Glass blocks form the front of the bar of Mr. and Mrs. Joseph Durkin in Palm Springs. Wesley Eager, architect.

The bar of Mr. and Mrs. George Frank has a modern sweep expressed by that modern exponent, Paul T. Frankl.



A TRANSPLANTATION OF THE OLD SOUTH

THE RESIDENCE OF DR. AND MRS. WALDO SPIERS

in Alta Canada, California

R. J. RIDENHOUR, Architect
BEULAH SPIERS, Interior Decorator

Photographs by Miles Berne



Approaching "The Spiers" through the long lane of poplars, greeted first by Sambo, the old hitching post, you are definitely imbued with the Spirit of the Old South. Despite the fact that the abode of Dr. and Mrs. H. Waldo Spiers bespeaks the glory of the Southland, one feels the presence of something more penetrating than just another Southern-styled mansion . . . and the feeling is justified. "The Spiers" was originally built for a young bride, who far from her own home in North Carolina, had the home in which she was born and reared reproduced with little deviation. Since their purchase of the Alta Canada home Dr. and Mrs. Spiers have enhanced the estate with a swimming pool, which is set amidst the rolling acres, but generally the outward appearance remains as intended . . . a true "transplantation of the Old South."

The interiors, designed and executed by Mrs. Spiers also hold firmly



with true period tradition. The entrance hall, resplendent with its old Waterford chandelier, hand-hooked rugs and graceful circular staircase, effectively combines the subdued shades of rose-beige, soft green, gold and rust.

From the dining room windows a sweeping view of the mountains is visible. However, attention is arrested by the pleasant decor within the room itself. The pleasing effect of the Duncan Phyfe dining room set, with chairs covered in gold antique striped satin joins in perfect unison with the beige raw-silk hangings. Here, the rug is of a honeyed tan hue.

Gaining recognition in the living room, among the many old, fine authentic pieces is a choice spinit (circa 1800), an heirloom of the paternal grandfather of Doctor Spiers. A pair of original Ackerman prints also attract their due admiration. Here, the burnished henna, vibrant gold and soft green tones of the English cretonne hangings enjoy a harmonious relationship with the warm-tan rugs. Off the living room, the redwood-paneled library continues to carry the same merging tones.

The master bedroom with English glazed chintz hangings of creamy beige and jade green rugs, also contains a Toile de Jouy covered chaise of matching green. Mrs. Spiers' dressing room embodies the charm of all the delightful feminine tones . . . from the kidney-shaped dressing table, with its cuivre colored taffeta skirting, to the peppermint striped chaise, thence to the chinoise wallpaper with its green motif, all set among the predominant white of carpets, goatskin rugs and organdy criss-cross curtains.





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THIS MONTH IN THE GARDEN

By J. M. ASHER, Horticulturist

IN THE rush of Christmas shopping and getting ready for the holiday season we are inclined to neglect some very important things in the garden. Having traveled considerably during the past month and inspected numerous gardens of all sizes and types we have found much room for improvement even in the gardens of California.

Lawns especially have shown the effects of the early frosts and those that were principally Bermuda grass (Devil grass to most of us) look very badly. In some instances the runners of the Bermuda have matted so deeply that mowing and edging is done only with great effort on the part of the gardener. These lawns should be thoroughly raked and renovated. The modern power machine does the work better and at less expense than hand labor. While the newly sown seed will germinate more slowly now than a month or so ago it will grow if well mulched and kept continuously moist and will get well ahead of the Devil grass in the spring.

If renovation is done now we advise using ample clover, as it will come up more quickly than the blue grass. A good practice is to use five to seven pounds of seed for each one thousand square feet of lawn area. Stock yard or steer manure of a reliable brand should be used for mulching or covering the seed.

Another suggestion, and this, too, is prompted by recent observations, trees and hardy shrubs that should have been trimmed and thinned have gone through the summer and fall untouched. The small plants which were existing under them and in the vicinity have been unable to compete because the light and sunshine have been kept out by the unnecessary heavy branches. Proper pruning of all hardy shrubs and trees can well be done now.

In some instances the light can be doubled for the struggling plants and at the same time the life and beauty of the larger specimens greatly prolonged.

We have noticed the Roses this fall and where they were lightly pruned in September and well mulched with manure they looked particularly good, but this month they will begin to be dormant. Toward the end of the month Rose pruning should be started and the beds spaded and deeply mulched with well rotted manure. A good method is to basin around each plant after the ground is loosened, so that moisture can be retained immediately around the plant and through the root system. Deep spading or loosening should be done with care and only while the plants or bushes are dormant. Never allow the gardener to dig deeply around your prize Roses during the growing and blooming season.

We were a bit disappointed with the flower beds in many otherwise lovely gardens. The reason for these near failures were easily determined and after talking with the owners our opinion was confirmed. Far too often small plants were planted in poorly prepared soil. Often no special preparation was made, little plants were merely placed in the beds previously occupied by rank growing plants that had robbed the soil of its value without working in manure or other plant food and fiber. Other gardens had been well prepared and planted but pests had been allowed to eat and destroy the little plants until many had become hopeless and others struggled for existence. Of course most of these can and will be replanted but will be much later in blooming.

There is still time to plant bulbs and winter plants; Snapdragons, Stocks, Calendulas, Larkspur, Candy tuft, Clarkias, Godetias and the plants for the shady places, including the Cinerarias and Primroses and by all means do not forget the Pansies and Violas. Bulbs of Gladioli, Ranunculus, Anemones, Narcissi, Hyacinths and Tulips may still be planted with excellent results. Calla lilies are often available in containers and if planted from these will flower very quickly.

In some gardens we took particular note of conditions, small plants were thriving in clean well cultivated soil, small stakes supported the slender stalks and the borders were neatly defined and not a weed was in sight. Occasionally we saw indications of the application of snail and slug control meal, small mounds of the new and effective garden bait had been placed with regular spacing and from every indication it was effective. In the garden house, too, we saw a good hand sprayer ready for use and ample kinds of spray materials. The small plants had been protected from the start and these gardeners had saved themselves the extra work of replanting and the expense of buying new plants.

December starts the winter planting program, fruit trees, Roses, shrubs, berry vines and in fact all hardy and semi-hardy plants will be ready in the nurseries early in the year and to be successful we must prepare the ground to be planted in advance. If we will put extra time into the garden allowance and do some advance planning our permanent plantings will well repay for the effort.

A good plan is to make notes. Often we go into places for consultation and find a note book has been filled with questions and suggestions, a shady corner needs planting, there is a hot, dry space by a well and numerous other desirable spaces to be treated and by just a bit of careful study and planning in advance we find the desired results not at all impossible.

As a suggestion, and every interested garden owner will agree with us we are sure, plants in pots, whether in flower or not help to brighten the Christmas season. Even if you are busy now, do not forget the patio or window boxes and surely you will want a few plants in the house.



Camellia Chandleri elegans is in brilliant bloom at Christmas time. Large-flowered, bright cerise in color and striped with white, the blossoms are sometimes four inches across. From the Coolidge Rare Plant Gardens in Pasadena.

GIFTS FOR GARDENERS

By FRANCES DUNCAN

IT IS always delightfully easy to find a Christmas gift for the garden-minded. Gifts can range all the way from an inexpensive pair of gardening gloves to a new rose-garden.

There are clever greenhouses which are portable and demountable. A lath house and a garden workshop are a joy to the gardener and they are often skilfully made by the home craftsman. The greenhouse may be an interesting adjunct to the house or it may fit into the garden, so also may the lath house, though it and the workshop are often allied to the garage.

Trellises and sections of lattice work are always welcome to the gardener, and a garden arch with the climbing roses to go over it may be an answer to prayer.

Another garden structure which makes a charming gift is the aviary. Hardly a new idea, for the Roman Pliny had a large aviary next to his famous garden. Even a tiny garden can find room for an aviary which often fills a bit of unused space, and the birds are a delight to children.

An outdoor fireplace is a gift that all the family may enjoy. Outdoor cooking is a feature of California, and facilities for this range from the portable outdoor grill, with its cone-shaped, charcoal burning brazier to the beautifully designed fireplaces which make a charming part of the patio or outdoor living room. Often the home craftsman does a really handsome job and makes the outdoor fireplace himself of whatever material is at hand. Sometimes the fireplace is combined with the incinerator; on one side is the fireplace, while on the other side of the wall, the same chimney doing duty for both, is the incinerator.

There are many fascinating gadgets which at Christmas warm the heart of the masculine gardener far more than the inevitable necktie. There is a shining spray gun which may be screwed on to the garden hose; the poison for this comes in a cartridge which is slipped into a small lethal chamber in the gun, the water, as it comes through, making the proper dilution.

There are clever sprinklers, one which may be turned to throw the spray exactly where one wishes it, so that the flower-bed is watered—not the path. Especially clever is the automatic watering device which seems to do the gardener's remembering for him and will turn on the sprinkler when needed, and shut it off when enough water has been given.

Attractive tools are of many types. Among these are shears of many forms, ranging from the latest thing in pruning shears and garden scissors which hold the rose one has cut, to fascinating and potent electric hedge clippers and those long-handled tree pruning shears, which no one who has once possessed will willingly be without. There are spades and earth forks, light enough for the feminine gardener and extra long-handled trowels for the gardener who does not stoop so easily.

There is an amusing little garden tractor, and what a charming present for a garden club to give itself! How easily margins of vacant lots could be sown with flowers! How eagerly would Boy Scouts assist! Such a tractor makes very easy any large scale experimental gardening.

A delightfully practical gift is an order on one's favorite nursery. This is appreciated by gardening grandmammas and by young married folk who like to do their own choosing. An eastern nursery had a well-loved customer whose habit it was to send a truck-load of carefully selected plants to any of his friends who were making a new home. That was his method of starting folk a-gardening.

There is no more welcome gift than that of a living plant. For Californians these gifts are especially satisfying because after the plant has played its part in the festivities, it may be set out in the garden. Camellias, of which many varieties are in full bloom at Christmas, have no objection to being moved when in flower. Among them are the charming and dainty single camellia, C. sasanqua, the brilliant scarlet-flowered C. Chandleri elegans, and the well-known C. Pink Perfection. Many Azaleas are in bloom for Christmas. Usually these have been forced, and if kept in a

(Continued on Page 40)

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In Miss Edna Kirby's all-glass home at Riverside Ranchos, California (Claude Norris, architect) the heating problem was solved with a Payne F.A.U. installation on service porch, shown above.

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SMALL HOMES OF THE WEST

LITTLE HOUSE, WHAT NOW?

By HANS WALLNER

IN THIS, the second issue featuring the lower cost house, we become increasingly aware of the widely differing sources of origin of those small homes which for varying reasons are worthy of publication.

As we are still a nation of rugged individualism, it naturally follows that rightly or wrongly we consider ourselves our own best counsel in that all important venture, the building of our own home.

As a group we expose ourselves to the supersalesmanship of the realtor, the blandishments of the builder and the enthusiasm of the architect. In the end, however, we succumb to ourselves and like it. Have you ever known anyone to admit that "the cute little home he planned himself" might possibly have been improved?

For entirely too long a time the problem of the small house was regarded by the architectural profession as an unwanted small step-daughter, unworthy of their notice.

During the past ten years when most of us have had to adjust ourselves to a less grandiose outlook on life, we have awakened to find the formerly despised youngster has grown up and blossomed forth into a highly desirable maiden.

Our "big brotherly" protective instincts are aroused and we find ourselves rushing forward to make amends for past indifferences, especially when the small but consistent profits to be derived from this formerly overlooked source are made evident.

But what has happened to "little sister" small house during this period of neglect?

She has been abused by the jerry builder, glorified by the realtor, mishandled by well meaning but uninformed contractors and finally has had a well defined course of conduct laid out for her by the Federal Housing Administration.

All of which has given her an exceedingly broad and varied outlook, which at times is a little shocking by its very worldliness.

The architectural profession and the Federal Housing Administration have, however, persistently crusaded and with the aid of reputable material manufacturers, have succeeded in forcing upon an indifferent public the virtues of good design, honest construction and first grade materials.

All to the end that we seldom now encounter really shoddy construction such as was unloaded on unsuspecting suckers by the jerry builder of by-gone days.

In their enthusiasm owners all too frequently permit themselves to be carried away and overshoot the budget to an extent that means abandonment of the project. No one will ever know just how many really fine designs, lovingly labored over, carefully thought out and reluctantly given up by disappointed clients unable to stretch the budget to fit, lie collecting dust throughout the country.

The element of price—bemoan it as we will—is the determining factor in 99 per cent of small home transactions. People have learned since 1929 that there is exactly so much money that they can afford to put into a home. If they haven't learned it, the Federal Housing Administration is not at all backward in reminding them.

That is why the reputable building corporation offers so many inducements to the person desiring a small home.

These concerns combining as they do members of the architectural and legal profession with practical builders, experienced estimators, cost accountants and representatives of the various trades and crafts, into a closely knit organization that pools its common knowledge which, together with efficient business management and volume purchasing power, make it possible to reduce costs. They may be compared to a large clinic where the combined knowledge of experts in each field is available.

The liberal education offered by intelligent advertising in the home building field has to a remarkable degree armed the unwary against the abuses of the amateur "carpenter-designer" who masquerades as the final authority on small homes.

However, in the final analysis, it must be admitted by even the most case hardened cynic that regardless of source of origin, the small house of today is infinitely superior to its predecessor in spite of, or because of its true creator, *the owner*.

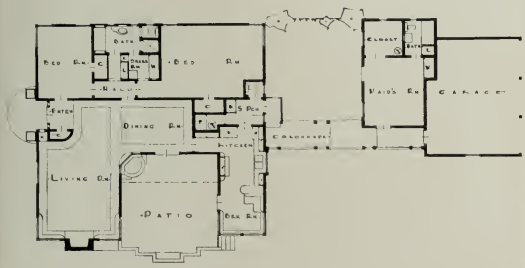
THIS DEPARTMENT OF SMALL HOMES

is young, now in the second month, with years in which to grow, and with ideas and opinions on which to feed. It was ushered into the magazine world in November with a discussion of values by an architect, Sumner Spaulding. This month Hans Wallner stresses the advantages accruing from the use of a reputable building corporation. Next month, when the use of concrete will be emphasized, another architect will offer suggestions.



A MODEL HOME
in Los Angeles, California

PACIFIC SYSTEM HOMES, Inc.
Builders



This modern house built in the heart of Los Angeles is so designed that quiet, privacy, and restfulness are obtained not only in the rooms but in the enclosed patio. The exterior has simple trim lines, good proportion and an air of distinction. The flush panel door with modern glass bricks on each side is illuminated at night by indirect lighting overhead.

The side view shows long, low lines accentuated by the short cloistered gallery connecting the house with the apartment-garage, giving the whole structure a streamlined effect and a general feeling of a house designed to fit the lot.

Walls are off-white stucco; windows are steel casements painted white and the roof is of shingles. Inside, the modern style is carried out in the general decoration and interior architectural features. Glass and mirror are stressed and indirect lighting is used efficiently and effectively. The plan is practical, simple and cost approximately $6,500.





HOT WATER BY MISSION

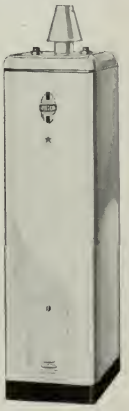
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Mission Water Heaters are sturdily built, equipped with nationally-approved automatic safety controls, and sold under rigid guarantees.

★

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• Missions are made in Cabinet Models as above—including "Everdur" type—and in Round Models.

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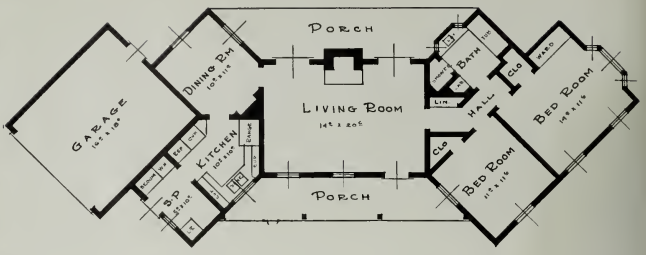
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ON THE
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Lighting Fixtures
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Pacific System Company
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THE HOME OF SUNNY O'DEA
IN NORTH HOLLYWOOD, CALIFORNIA

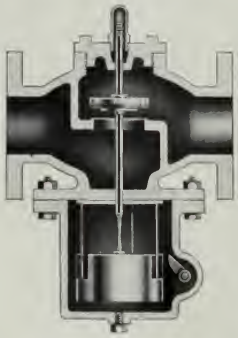
LEO BACHMAN, ARCHITECT
WILLIAM MELLENTHIN, BUILDER

INTERIORS BY THE BROADWAY

When Sunny O'Dea, well known feature dancer, decided that she wanted a home to cost approximately $4,500, she chose a simple Early California house rather than the pretentious and odd show places usually chosen by Hollywoodites. The floor plan is not only unusual but practical with its odd shaped walls that make room for extra closet space as shown in the triangular breakfast room. The living room painted off white has an open beam ceiling yet carries a strong modern design. A clever bedroom has been fashioned with double deck bunks and nautical decorations. All rooms have double exposure providing much light and air. The house which lends itself to a wide lot has colorful landscaping that makes it doubly attractive. The white fence so often used in small country homes has in this case been blended into the wainscoting, thereby providing privacy and color.







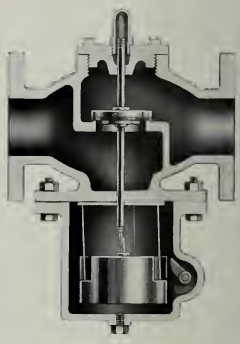
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A HOUSE THAT WAS BROUGHT TO THE TREES

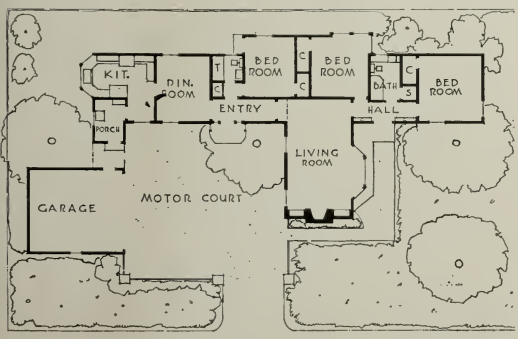


RANDALL DUELL, ARCHITECT

KERSEY KINSEY, BUILDER

In the residence of Mr. Pete E. F. Burns in North Hollywood, the desire to preserve three old California oaks resulted in an attractive arrangement of the plan. Not only does the house look as if it had grown out of the surroundings, but the "U" shaped plan made a motor court practical. Motor courts in the small home are a more or less recent invasion and are proving ideal both from an architectural and convenience standpoint. However, unlike garages that are placed in the rear of the lot they must be well finished on the inside and kept in order, for if the doors are left open, they are a little too close to home to be made a receptacle of unwanted odds and ends.

The living room is situated in the wing directly opposite the garage and a large bay window on the right side extending from ceiling to floor provides circulation and vision through from the court to the opposite garden. The outside walls are finished in light gray with white trim and a dark brown roof. An interesting architectural detail is the lattice treatment over the front entrance. The kitchen has bay type windows affording a three-sided view. Large French doors open from the hall into the attractively arranged garden outside. This house of good design and well developed floor plan cost in the neighborhood of $6,000.



AND TREES THAT WERE BROUGHT TO THE HOUSE

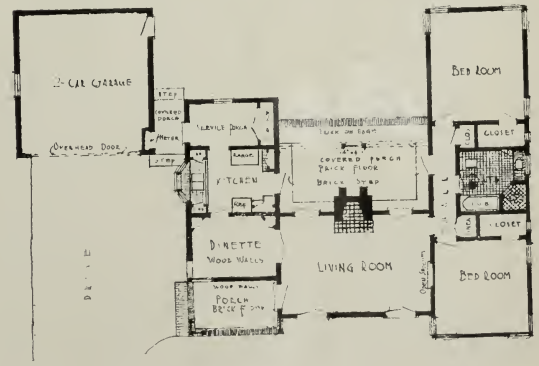


WALTER H. PARKER, ARCHITECT

KRANK KNEISLEY, BUILDER

The home of Mr. and Mrs. M. W. Gregory in North Hollywood is a trim little California bungalow finished in white with green shutters that contrast with the grayish green leaves of the lovely Nevadillo olive trees and the giant oak tree in the rear patio. These sixty year old olives and the over eighty year old oak tree were transplanted by the Smitter Tree Company who must also be credited with the well planned landscaping executed in front and in back of the house. The interiors are tastefully furnished and decorated in harmonious colors. In the living room white walls and paneling over the fireplace form the background for a dull gold carpet and over-stuffed chair and blue draperies. The cozy dining room is finished in knotty pine leading into a bright kitchen of yellow tile and attractively arranged flowers near the window. Approximate cost, $6000.

A brick terrace forms an attractive outdoor living room, so much in demand in California. There is an entrance directly from the kitchen saving steps when outdoor meals are served, although a barbecue provides the meats and warmth in the evenings. On the opposite side an entrance from porch to hall allows Master Gregory to dart to his bedroom without dirtying the living room carpets.



WE ARE PLEASED to advertise as the subcontractors and material dealers for the residence of Mrs. Eleanor K. De Witt built by

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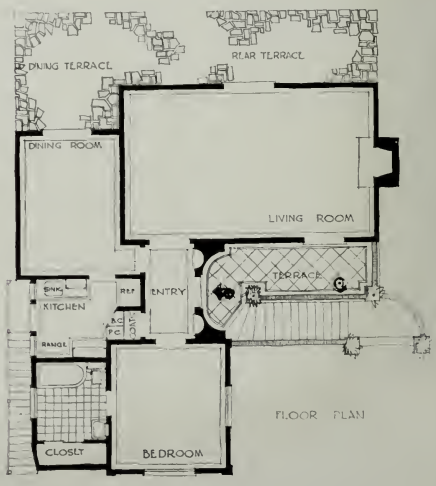
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Mrs. Eleanor K. DeWitt, a woman of culture and collector of antiques, felt that she needed a home of a more than usually formal nature in which to place her world-wide collection of valuable pieces of furniture and statuary. Unfortunately she faced the position of a budget that would allow her to spend no more than $4,500 for a house. The elevation shown above, together with the floor plan, illustrates better than words what was accomplished by the builders. It is noticed that the large living room is the main room of the whole house, and forms the setting for most of the antiques. As Mrs. DeWitt lives alone housekeeping was no great problem so that the kitchen could be made small and the service porch eliminated entirely. The living room which carries out the same formal note as the exterior with simple classical lines has over a ten foot ceiling thus permitting transoms over the French doors providing plenty of light and air. The walls are thus unbroken by windows and display the furniture to better advantage.

Another unusual feature of the house is that it was built on a very steep hillside with a frontage of only twenty feet on the street. However, because of this, space for a future guest room and bath is available and windows were placed in the walls as shown in the lower right hand corner.

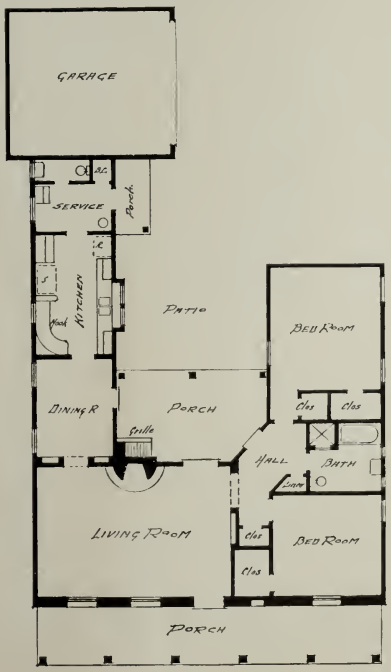


A REPLICA OF AN OLD MEXICAN ADOBE IS THE CHOICE OF MR. AND MRS. WAYNE MATHEWS FOR THEIR HOME IN PALOS VERDES



HERBERT C. HOWARD, ARCHITECT
V. C. SMITH, BUILDER

Situated among beautiful Eucalyptus trees that have almost become as much a part of California as the Missions, the Mathews have planned a home that is truly native. Built low with a wide and shaded porch in front and a beautiful tile roof, it is the type of home that was built many years ago of adobe by the Mexicans. A large living room has a floor of quarry tile under an open beam ceiling. The focal point of the room is an interesting Indian beehive fireplace. Built of brick in the shape of an old fashioned straw beehive which lends not only genuineness but also color and warmth to the room. Anyone who has a strong feeling of romance and appreciation of historical California will find this type of house not only charming but also ideally practical for the climate. Cost of the house approximately $5,000.





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Ramona Pageant Bowl, Hemet, California
Hollywood Bowl
Hollywood Motor Vehicle Department
San Diego Civic Center Building
Del Mar Turf Club
Wallace Residence, Rancho Santa Fe

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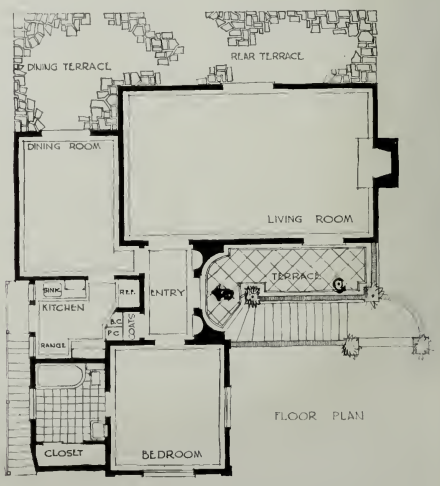
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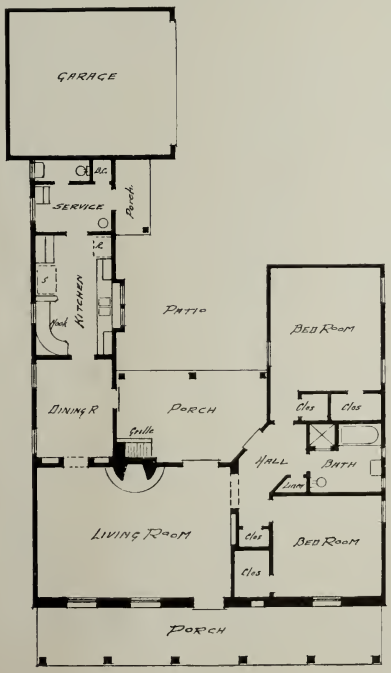


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ELEVETTE...A practical electric home lift. Can be easily installed in the stair well or closet. Several models.

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NEW PRODUCTS AND PRACTICES



Copper Roofing

For many centuries copper roofing has been famed for its beauty and permanence. But it has taken modern times and air conditioning to create a new style copper roof that has the added feature of almost perfect insulation. This new copper roof is a product of Swanfeldt Copper Roofs Inc., of Los Angeles and is now available for homes, business structures, churches and schools. Wedge shaped pads of insulation board are laid in horizontal tiers under copper sheeting with the result that the roof is heat and sound proof, water tight and resilient.

The insulation board gives a pleasing, deep butted shingle effect to the roof, whose color blends with surrounding foliage, any brick or other exterior finish and all styles of architecture. As it ages, the copper mellows to a sea green patina in localities near the ocean and to an attractive gray-green inland.

A fully illustrated folder may he procured from Swanfeldt Copper Roofs Inc., 501 North Figueroa Street, Los Angeles.

Lighting Fixtures

The Lightolier Company announces the publication of a new Style Book, the features of which are the importance of light conditioning in the home.

In the section devoted to living and dining room fixtures, 16 different style series are shown. Crystal proves its style importance hy having a separate section. A trend to overhead lighting for bedrooms is noted, influenced by the fact that center fixtures do not take up floor or wall space, do not limit placement of furniture and give a clean, even light for dressing. Game room fixtures show a popular preference for nautical designs but for kitchens and bathrooms the style story is completely functional. Outdoor fixtures reflect the spirit of welcome with old coach lamps and lanterns predominating. A special section is given to floor lamps and reflector lamps that meet rigid I.E.S. specifications of good lighting.

A.I.D. Bibliography

The American Institute of Decorators, a national organization established to promote the interests of interior architects and decorators, has since its founding, sponsored an educational program designed to support high standards of professional practice and adequate training for students preparing to enter the field. In response to many requests for a reading list on the subject of interior architecture and decoration, a bibliography has been prepared. Under the broad classification of architecture, design, furniture, glass, interiors, lighting, rugs, carpets, tapestry, textiles, walls and ceilings, together with a list of periodicals, indexes and general reference works, the bibliography provides a tangible basis from which the advanced scholar, decorator, architect, school and library can organize a thorough background study or can use as a guide in securing accurate information on any allied subject from the most distinguished sources. The bibliography may he secured through the American Institute of Decorators, 30 Rockefeller Plaza, New York, for $1.00.

General Water Heater

Behind all the beauty and convenience of today's kitchen and behind the comfort of the modern bath, there is the appliance which probably works harder and comes least often to the attention of its users—the water heater. And what of today's water heater? Has it kept pace with other home developments? The General Water Heater Corporation says "Yes" and points to the new features of safety—of convenience—of durability—and of economy



of operation which have been developed in recent years.

Perhaps the most outstanding of these is their Radio Valve—so named because of its simplicity of operation—"as easy as the dial on your radio." The Radio Valve controls all gas to the heater and consists of a dial marked "On," "Off," and "Start," and one red handle in the shape of an arrow. It is conveniently located outside the firebox where it is accessible and may be given a quick visual check. No more reaching in or under fire boxes. No more guessing whether it's on or off. One handle controls the gas to the main burner and to the pilot and also serves as a complete heater shut off. Gas adjustments both to the main burner and pilot are on the face of the dial.

What is of even greater importance to the user is that should the pilot go out for any reason, the Radio Valve will automatically shut off all gas to the heater. This exclusive General feature has a particular appeal to the ladies because of the ease of operation and the feeling it gives of absolute security.

Hand-blocked Linens

A new world flavor in an old world product will be found in the beautiful hand-blocked linens manufactured by Liebhold-Wallach Inc. of New York which are being shown exclusively by Lanz of California in their recently opened shop in Los Angeles. These fabrics were originally made in European countries by peasants, from hand spun linens and printed with traditional family designs. These traditions have been faithfully followed in the American materials and the gay figures prance merrily over the yardage in the same strong colors. Many of the designs have been stylized and adapted especially for our sunny Western homes.

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Thermacooler

Small-sized air conditioning machine cools or heats. This new reverse cycle air conditioning unit produces heat or cooling at the will of the operator. This principle has been in use in office buildings for several years, but this is the first machine of small size to be developed for use in small areas. Since it is only slightly larger than a domestic refrigerator, it may be placed on a service porch, in a closet, cellar or outdoors adjacent to the exterior of the building. Its portability is an advantage in case of moving. The same machinery operating on the heat pump principle cools or heats. An automatic humidity control reduces the moisture content of the air in summer, increases it in winter. Freshness of the air is also maintained.

Economical heating is a main advantage of this equipment. It provides from 2½ to 4 times as much heat per unit of electricity used as ordinary electric heaters, making its use very thrifty.

Offices, stores, beauty parlors, portions of factories, small homes or three rooms in moderate sized homes may be made more comfortable the year around by this air conditioning system. Its cost is comparatively low. This latest and most practical all-year conditioner is known as the *Thermacooler* and is built by the Thermador Electric Manufacturing Company of Los Angeles.

A New Water Heater

A new line of circulating and radiating space heaters has been announced by the Day and Night Heater Company. Using an utterly new principle, Day and Night space heaters eliminate breakable mantles or radiants. The unique feature of these heaters is a flat, circular metal alloy heating element which sits above the burner. This element attains a red-hot glow which has the fascination of glowing coals. No flame is visible and gas not burned at the burner is consumed as it passes through the glowing element. This principle of double combustion eliminates fumes, odors and soot and makes for unusual economy in operation.

"Lectro-glo" is the name of this new line of heaters, which includes portable as well as wall models. Illustrated is a single element wall model. This is also made in a larger double element size. Portable reflector-circulator models are similar to the wall heaters except that they stand on chromium legs or standards. Double element models, either wall or portable types, are provided with two valves so that one or two burners may be turned on as the user wishes. To complete the line, there are also a Cabinet Circulator model with two elements and a single element portable model of the pedestal type. Wall and portable reflector models are available in porcelain enamel or chromium finishes.



Resnprest

New folders by the M and M. Woodworking Company of Portland, Oregon, present the wide uses for Resnprest, all-purpose, all-weather plywood bonded with phenol formaldehyde resin by the hot plate process. "Cut Your Modernizing Costs with Resnprest" demonstrates the adaptability of this low cost building material to modern, streamlined, rounded corner construction. "Specifications and Instructions" diagrams four practical methods of installing Resnprest: flush wall, invisible joint; modern streamlined batten joints; shiplap type joint; "lap and vee" joint. The folder also contains complete information on finishing Resnprest.

Sealair Windows

The Kawneer Company of Niles, Michigan, has recently issued two 6-page folders with illustrations, details and facts on the new Sealair Windows. Series 120 are double-hung windows of aluminum or bronze furnished in stock and standard sizes, completely assembled and ready for quick installation; designed and priced for use in any type or size of home as well as commercial use. Series 220 are factory-fitted and factory-assembled units of all-aluminum construction in standard or special sizes for openings up to 5'x9'.

A New Cementer

Ruggedwear Primer manufactured by the Flexrock Company is processed with cellulose in such a way that it has greater strength, better cementing properties and holds tenaciously on nearly any surface. It will securely attach linoleum, rubber tile, asphalt tile, and cold mastic materials. This new primer sold with Ruggedwear Resurfacer or sold separately helps solve cementing problems.

Sheathing and Blendtex

The United States Gypsum Company has just announced a new asphalt coated sheathing. This new product has tongue and groove edges, a heavy non-penetrating asphalt covering and is approximately 2'x8' in size. It is easier to apply because it is placed horizontally, the way in which the carpenter is accustomed to apply sheathing. This permits cutting for openings to be made after the sheathing is applied. No headers are required and it assures tight, windproof joints. Studs do not have to space exactly 16" on center. There is no mis-nailing because studs are always in sight. Just as the new sheathing is an improvement, so Blendtex is excellent as an interior insulating wall and ceiling covering. This material is available in tile and random plank form and in shades of gray and tan blended softly into an attractive product.

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CHAMPAGNE!

(Continued from Page 14)

leaves and berries, is also at work in the cellars. Yeast cells too small to see individually with the eye are simultaneously going to work in the new Vin Brut just bottled. In concentrated form this pure Champagne yeast, itself produced by nature on the Champagne grapes, can be actually heard at work as it produces tiny bubbles bringing up a foam. In each bottle of Champagne it is likewise at work. Although it cannot be heard, the bubbles



can be seen upon examination. As they work, the sugar of the wine is gradually transformed into alcohol and carbonic acid gas. It is this fermentation that gives to Champagne its life, its effervescence. Unable to escape the bottle, it becomes a part of the wine. This entire process of nature is permitted to take place in very cool cellars and when the yeast has finished its work it drops to the bottom of the bottle there to join the other deposit naturally thrown off by the wine as it ages, passes through the coming seasons of each year. During the cold winter months little crystals of cream of tartar are also cast off naturally by the wine and in due course quite a deposit has gathered at the bottom of the bottle.

Removing this from the bottle without loss of the wine and its pressure of gas is a lengthy and a tedious process. The bottles are taken off pile where they have been aging undisturbed and they are placed on clarifying racks in an inverted position from which they can be shaken and turned day after day until finally the sediment rests against the cork, the wine clear. The necks of the bottles are then frozen to produce an ice plug within, which traps this sediment between the ice and the cork in such a way that when the cork is removed the pressure blows free of the bottle the sediment and the ice plug behind it. Quickly the bottle is re-corked with a new cork and the wine is finished. Crystal clear and free of what it has voluntarily cast off, it is put back on pile to age further and await shipment.

At the Paul Masson Champagne Company the cellars are situated in a four-story concrete structure which is built into the mountain in such a way that only the eastern end and the side wall approaches are above ground. Thus, the cellars extend into the mountain. At the western end a natural spring flows out of the walls and is drained beneath the concrete floors for its cooling advantages. Built from a loose-mix concrete the massive structure resembles in style and form the architecture of the old world. Its sandstone trimmings were taken from a famous old church destroyed in 1906, the year this building was begun. Over most of the exterior both domestic and wild vines are trained further to insure the uniform temperature required as nature adds a final touch to her work which men cannot artificially duplicate with success.

GIFTS FOR GARDENERS

(Continued from Page 31)

cool place until blooming is over may be planted out safely.

Among the smaller plants which are charming gifts are the gay scarlet-fruited Peppers and the Poinsettias which are Christmassy in color. There are Fuchsias, Cyclamen, Begonias in wide variety, Primroses, and South African Violets. Scarlet-fruited Pyracanthas in tubs or pots, grown espalier fashion, give an interesting patio suggestion. Some gardeners buy flats of pansies and with these fill pottery bowls. The little plants may be set out in the garden and the gift is thereby doubly useful. But there is no limit as to size. Louise Fazenda gave her husband a sixty-foot tree, and Benny Rubin bought for his little daughter a spreading oak to give shade to her playground. These large-sized gifts are delivered boxed and no doubt could be delivered decked with holly and scarlet ribbon.

The gift of a plant is much enhanced by a charming glazed pot of exactly the right color. Pottery has become increasingly a feature in the California patio, and no gardener can have too many containers. There are charming pottery bowls and trays for varied types of flower arrangement. There are jardinieres of lovely form and color, ranging from tiny affairs for the smallest Cacti to tall, stately jars such as might have concealed the Forty Thieves.

And there are garden books! Some of the best nurserymen keep excellent selections. One makes no mistake in giving the gardener Bailey's *Hortus* ($5.00); or Louise Beebe Wilder's *The Garden in Color* ($7.50), a charming book, beautifully illustrated, full of suggestions for flower and plant grouping. *The Garden Dictionary* is a mine of well-illustrated information for the amateur ($7.50). Less expensive and very complete is the *Garden Encyclopedia,* edited by E. L. D. Seymour ($4.00). Of especial interest to California gardeners is *The Tropical Garden,* by Kuck and Tongg ($3.00), a book full of practical information for the California gardener. Lester Rowntree's *Hardy Californians* ($3.50) is a charming book on native plants. Wm. H. A. Preece's *North American Rock Plants* is of much interest to all Pacific coast gardeners, not only giving information as to characteristics, but soil preferences and habitat. A joy to Californians is Ralph D. Cornell's *Conspicuous California Plants* ($4.00). Two inexpensive but highly useful little books are *Southern California Gardening* ($1.50) a concise manual of what to do and when, by Edna Trask, and *How to Prune Western Shrubs* by R. Sanford Martin ($1.00).

Camellia sasanqua trained on an espalier. From the Coolidge Rare Plant Gardens.

